

Vol. XXXII. No. 2.

Price, 25 Cents.

THE INLAND PRINTER



NOVEMBER 1903

Henry Lindenmeyr & Sons

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Made in three styles, in twenty-four colors, in 21 x 33,
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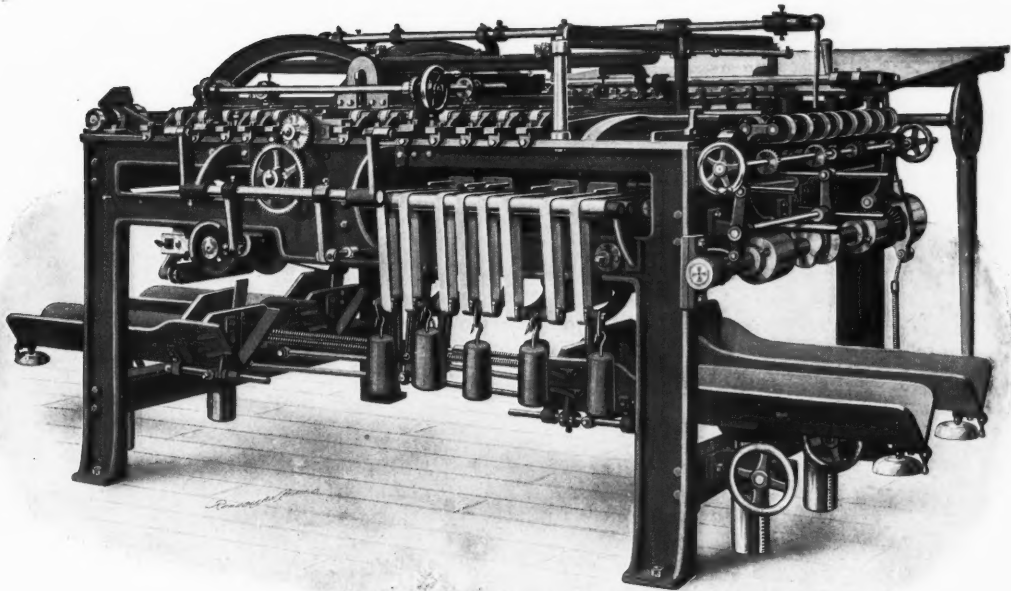
INKS

to contrast the effects shown in
the June number of "The Ameri-
can Printer" (all done in our
DUPLEX Inks — see page 389)
with those shown in the April
number, same journal. ■ ■ ■ ■

WHEN YOU WANT FINE PRINTING INKS COME TO HEADQUARTERS
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THE LATEST
Quadruple 16 Book Folder
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All folds are at right angles. All "buckling" is relieved.

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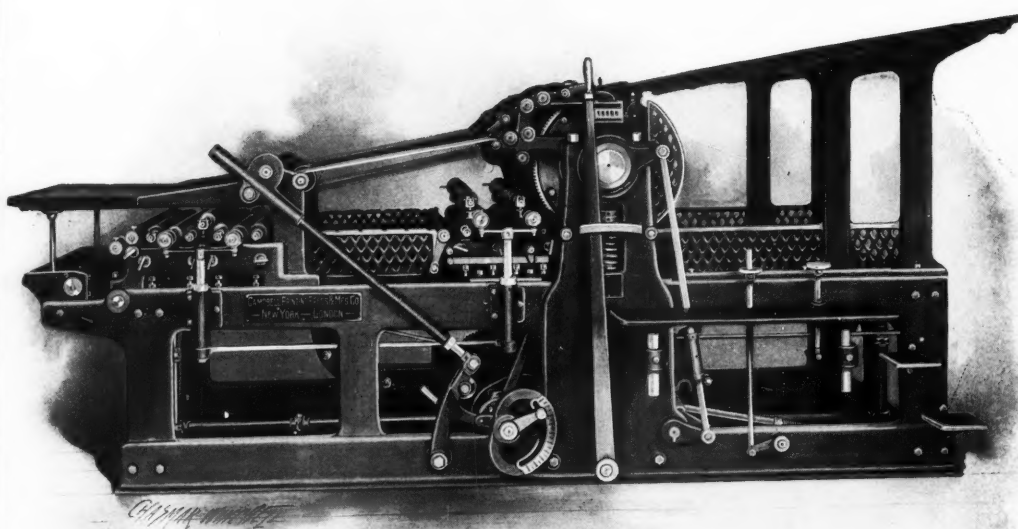
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304 Dearborn Street.

THE CENTURY

AND THE MATTER OF REGISTER



ONE of the worst faults for black work that a press can have is the lack of register.

In one of last month's usually very-well-printed magazines the overlays of an entire section, devoted mostly to handsome illustrations, were so badly out of register with their printing blocks as to wholly ruin the effects attempted. The cuts were worse done than they would have been had no overlays whatever been cut.

Here, then, was a case of the expenditure of money and infinite pains to a worse than no end—and all because the particular press on which that particular section of the magazine in point was printed did not properly bring into register the overlays upon its cylinder with the blocks upon its bed.

Aside from merely the printing of colors, we consider, in a press, the virtue of register to be of the most vital importance; and because of our belief in the necessity of it, after expending considerable sums to secure a practicable device that should be an absolute register-preservative, we discovered the principle of rigidly interlocking rack and gear, and embodied it in

THE CENTURY PRESS

By reason of this system—which of all presses is found only in the CENTURY—we are enabled to preserve **a hair-line register upon everything from the smallest to the largest form, and to maintain it throughout even the longest run without adjustment.**

Therefore, we say:

The CENTURY is the *only* press with which *Cut* register may *always* be obtained.



THE CAMPBELL COMPANY

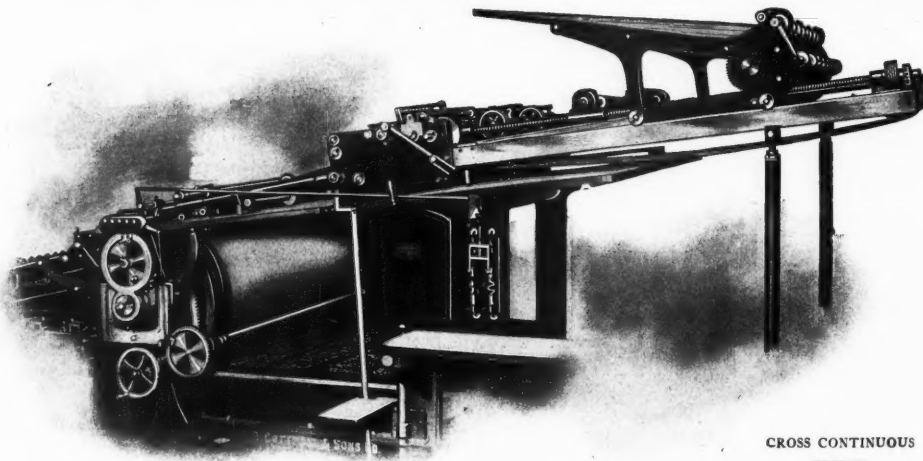
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CROSS CONTINUOUS
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SOME DISTINCTIVE FEATURES OF CROSS FEEDERS—TWO DISTINCT TYPES

PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

THE CROSS FEEDER HAS ONLY MECHANICAL DEVICES WHOSE ACTIONS ARE UNVARYING UNDER ALL CONDITIONS

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application.

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MONOTYPED BY THE WINTHROP PRESS, NEW YORK

THE MONOTYPE

What it does and how it does it



THE Composing Machine or Keyboard of the MONOTYPE is in all essentials a typewriter controlling two hundred and twenty-five characters and is as easily operated as a Remington or a Smith Premier. Having no direct connection with the casting mechanism, the Keyboard can be placed wherever is most convenient and likely to prove best adapted to the comfort of the operator. Good work is thus assured from a workman who finds himself at ease and free from annoyance. Apart from this, the entire attention of the operator is concentrated on his copy and the keyboard he manipulates. He has not to pause for a moment for the type which he has set to be cast, nor has the subsequent operation of casting this to be interrupted by the stoppages attendant on the reading of copy.

WOOD & NATHAN CO., Sole Selling Agent

No. 1 MADISON AVENUE

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Representative for Pacific Coast
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NEW YORK CITY

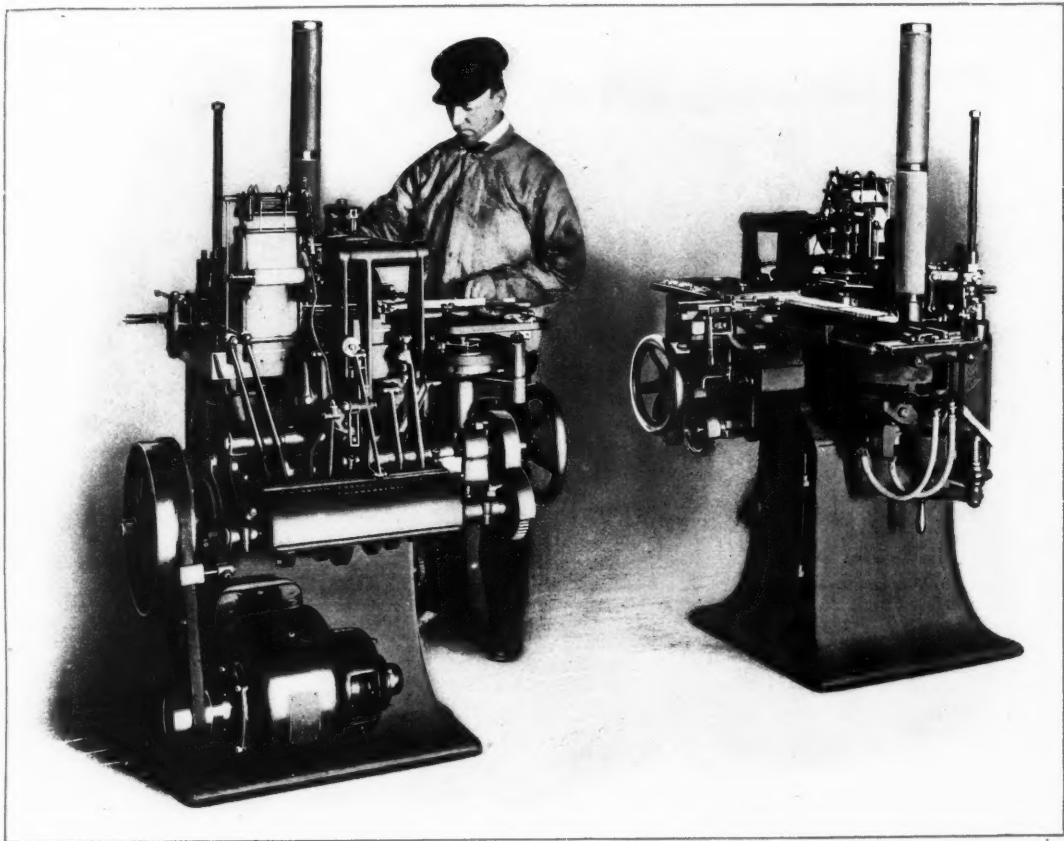
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CHICAGO, ILL.

AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO

THE MONOTYPE

THE Monotype Casting Machine provides a thoroughly equipped and up-to-date type foundry, and yet occupies a floor space of only three feet four inches by four feet two inches. The force of condensation can go no further. It may be used to cast type for general use in the office as well as to produce, in connection with the Keyboard, type composed and ready for the press. It is entirely automatic in its action and one operator can easily run two machines.



THE operations of the Casting Machine are directed by means of the strip of paper, in which suitable perforations have been made by the Composing Machine or Keyboard. As these perforations are in turn presented to the Casting Machine, they admit compressed air to the controlling mechanism and cause the matrix of the character desired to be presented to the mould and the type is instantaneously cast. In brief, the Casting Machine is, as has been said, a complete type foundry, only the type it casts is furnished already set in justified lines, not merely ready to be printed from, but as capable as a galley of hand-set type of correction and alteration by means of sorts which the machine itself has previously cast. In order to run the Casting Machine even to the best advantage, the operator does not require the ability to spell, punctuate, or read copy. Accuracy in the type product is assured by the continuity with which machine and mould are kept in operation.

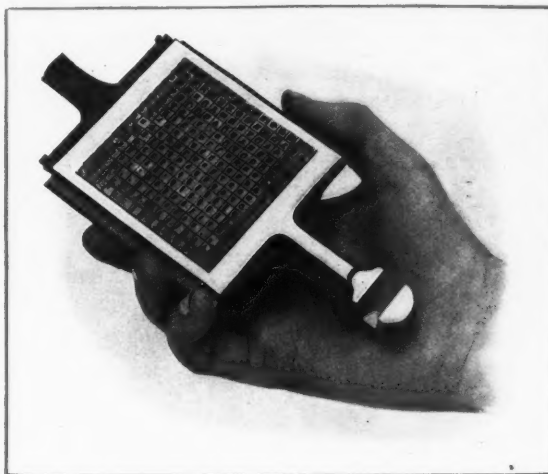
AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO.

THE MONOTYPE



THE paper ribbon, once perforated by the operator at the Keyboard, can be transferred either complete or in sections, to one or as many Casting Machines as it may be desired to use. The ribbon may be run through the Casting Machine any required number of times. Re-orders, therefore, cost nothing for composition; and yet, there are no expensive forms of type or cumbersome plates to store away in readiness for the problematical re-order. Even if Monotyped matter is kept standing, it is only the cost of the metal that is locked up.

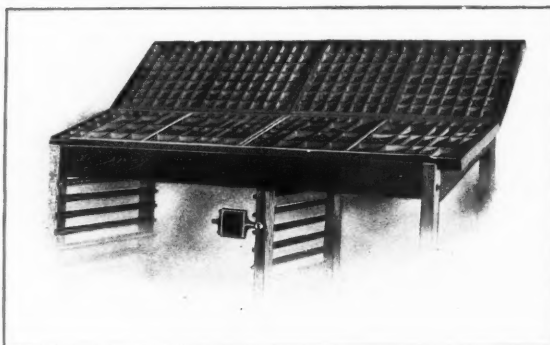


THE matrices for two hundred and twenty-five characters are contained in a matrix-case that lies easily in the palm of one's hand. When inserted in its place in the Casting-Machine the matrix-case has a compound movement to right, left, front and back, so that any desired matrix may be instantly presented to the mould. To change from one face of type to another, one matrix-case is simply slid out and another substituted. This change can be made in less than one minute.

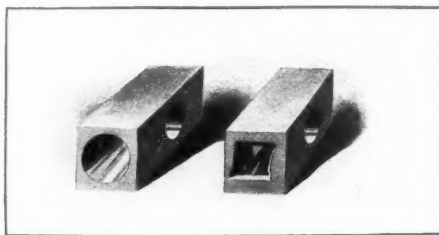
AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO.

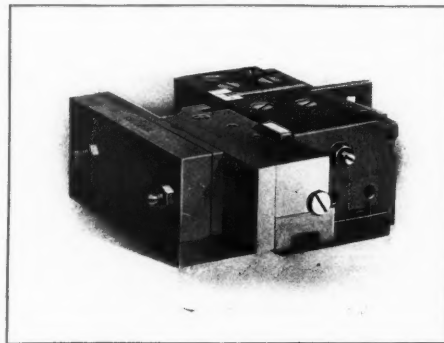
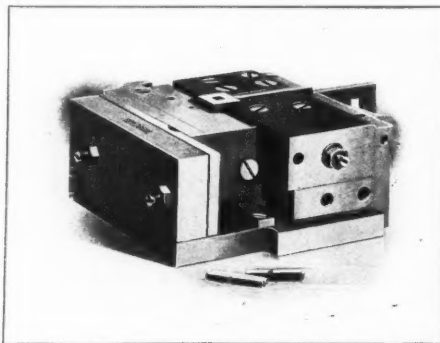
THE MONOTYPE



THAT the MONOTYPE has effectually and successfully disposed of the type problem with its by-products of type-founder's bills and exaggerated rents for the floor space required for "cases," is evidenced by the fact that a matrix case, $3\frac{1}{2}$ inches x $3\frac{1}{2}$ inches, is the equivalent of a type case occupying 1,935 cubic inches of space.



THE MONOTYPE Matrix is a small block of hardened copper, two-tenths of an inch square, and one-half of an inch high. In one end of this is driven by means of a steel punch the impression of the character to be cast. The unusual depth of the drive, fifty-thousandths of an inch, gives to the resultant type a high, clear face that renders it unequaled for printing and electrotyping. The simple but effective mechanism for positioning and centering the matrices to the mould is so adjusted that perfect alignment is not only provided at the outset, but is also easily maintained.

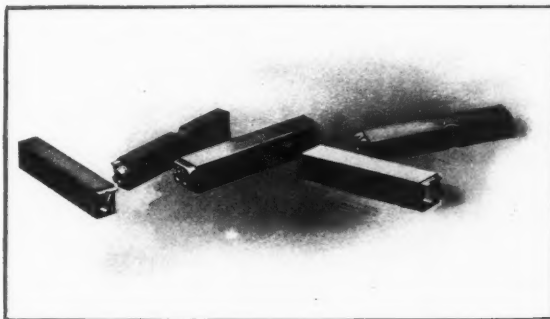


THE mould is automatically adjusted by the mechanism of the Casting-Machine, so that, as the matrix of each differing character is presented to it, a body of the correct width is provided. To change from one point of type to another, one mould is removed and another inserted in its place, an operation that, including all necessary adjustments, occupies but a few minutes.

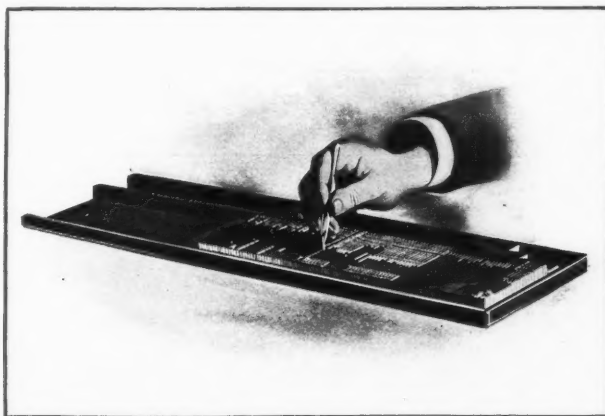
AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO.

THE MONOTYPE



THE type produced by the MONOTYPE, on account of the rationality of the mechanical principles involved and the technical perfection of construction exhibited by the machine, is not excelled by the product of the standard type foundries. It is unequalled in respect to its uniformity, solidity of body, sharpness of face, and precision of its height to paper. The alignment is as perfect, the lock-up is as tight, and the metal from which it is cast may be as hard as in the case of the highest grade of foundry type. It will be readily comprehended that this absolute accuracy and evenness of type-length produces a scientific perfection of type surface. The problem of tedious and expensive make-ready is not one which affects MONOTYPE users. Stress must also be laid upon another very practical advantage arising from this uniformity of the type-product of the MONOTYPE. Nothing is more remarkable than the constant precision of the faces it casts. It is seldom that a character has to be rejected on account of any imperfection in the casting.



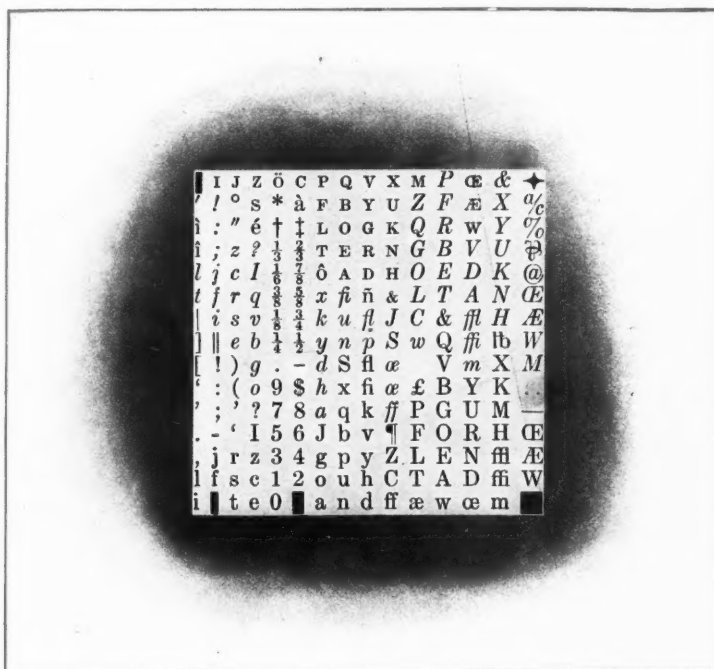
FACILITY of correction is of equal importance to facility in the composition itself. The MONOTYPE allows a letter or line to be changed or transposed with greater ease than if the matter were hand-set. Customers are apt to make changes in the proof. These present no difficulty to the MONOTYPE. It is obvious that the correction of individual types is quicker and less liable to the introduction of new errors than the correction of "slugs" or bars of type. MONOTYPE corrections, too, are made with sorts cast by the machine itself in what would otherwise be its idle moments. Equally obvious is it that time, and therefore money, is saved when the work of correction is not occupying the machine itself to the exclusion of other and more directly profitable work. In the case of newspaper and other "rush" work, too, the advantage of being able to correct an error here and an error there by the simple substitution of a single letter in place of recasting a whole line need not be here dwelt upon. And yet, the MONOTYPE is the only type casting and setting machine on the market which can claim this advantage.

AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

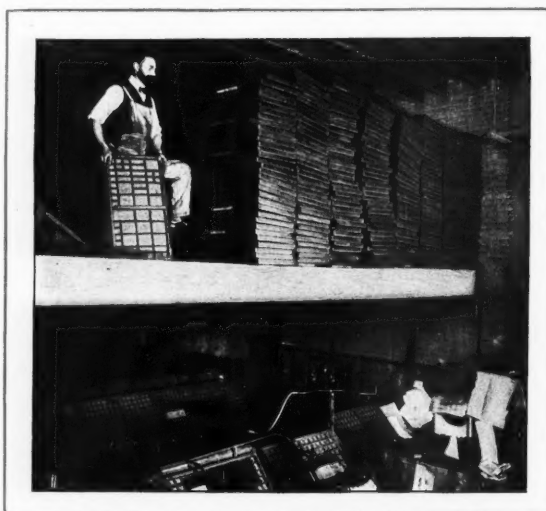
WOOD & NATHAN CO.

MONOTYPED BY THE WINTHROP PRESS, NEW YORK

THE MONOTYPE



THE Keyboard, with its 225 characters, each controlled by a separate key, affords unequaled advantage for the most intricate job-work. Two, and even three, varying faces, with upper and lower case characters, figures and references, may be run at the same time.



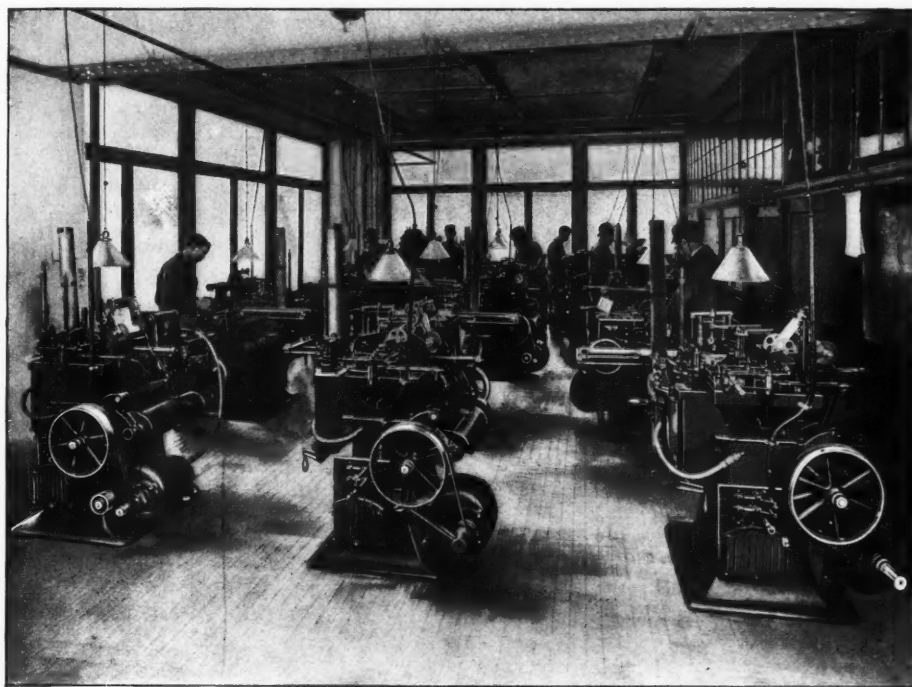
THE printer's most unproductive investment is "standing matter." Multiply the number of pounds of matter you have standing in your own office by the cost per pound of foundry type and you will see what the MONOTYPE will unlock for you. MONOTYPE standing matter consists of rolls of perforated paper a few inches in diameter, stored in an office drawer.

AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO.

MONOTYPED BY THE WINTHROP PRESS, NEW YORK

THE MONOTYPE



THE separation of the MONOTYPE into two distinct though interdependent parts carries with it many contingent advantages. It allows of the composing-room being placed where the surroundings are most conducive to good work and the type-foundry in such a position as to minimize any unpleasant effects arising from the fumes or heat of the molten type-metal.



IT may finally be pointed out that the investment for an extra Keyboard is so comparatively trifling that one may be readily installed to cope with the "rush-job" when it comes in, the attendant Casting Machine being easily run "overtime" to take care of its product. Nor, as the operation of casting is so purely automatic and mechanical, is the supervision of a foreman required when it is working overtime. The significance of this is obvious.

AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO.

THE MONOTYPE

Monotype Advantages

THAT the pre-eminent advantages of the Monotype over all other mechanical compositors, and of its work over the highest class of hand composition may be the more readily recognized, those advantages are here presented in as condensed a form as possible.

THE MONOTYPE

- | | |
|--|--|
| Sets straight work—of better quality—cheaper than any other machine. | Spaces more evenly than the best hand compositor. |
| Sets intricate composition as readily as straight matter. | Justifies with mathematical accuracy and uniformity. |
| Raises the standard of quality on all its product. | Centres type lines automatically with absolute precision. |
| Affords facilities for speedy, easy and economical correction. | Casts any sized face on a larger body if required. |
| Saves time in "making ready" for the press. | Offers a choice of 225 characters in the font (upper and lower case; small caps, figures and references; <i>Italics</i> , upper and lower case). |
| Supplies new foundry type for each job. | Sets several styles of face at one time. |
| Casts and composes all sizes, from five to twelve point. | Handles matter around cuts well and easily. |
| Sets all measures up to 42 ems pica. | Economizes on night work. |
| Eliminates the expense of electrotyping. | Makes and composes individual type. |
| Dispenses with composition in the case of a re-order. | Enables any length of line to be broken into various measures, and justifies each portion separately. |
| Avoids entirely the necessity of distribution. | Costs less, as compared with output, than any other machine. |
| Does away with type-foundry bills. | Produces at less cost what sells for more than the product of any other machine. |
| Supplies types and sorts at the cost of the metal. | FINALLY renders the printer capable of making more money with less out-go than ever before known in the printing business. |
| Makes quads and spaces up to pica in size for all fonts in the office. | |
| Provides type better than foundry type used only three times. | |

WOOD & NATHAN CO., Sole Selling Agent

No. 1 MADISON AVENUE

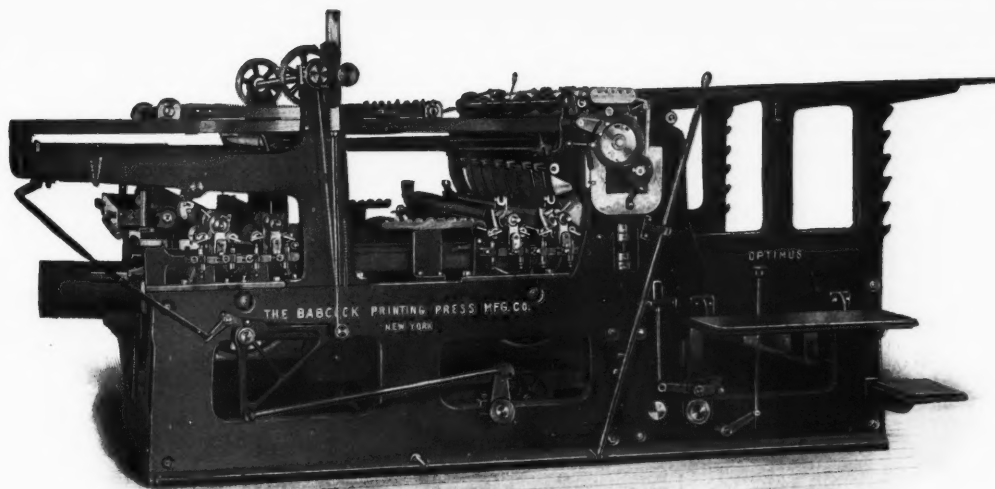
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AN ANNOUNCEMENT OF THE GREATEST IMPORTANCE WILL BE MADE IN THE TRADE PAPERS NEXT MONTH.

WOOD & NATHAN CO.



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

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BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

OPTIMUS OPTIMUS OPTIMUS OPTIMUS OPTIMUS OPTIMUS

"It does not make noise enough to impress the fact that I have anything new to pay so much cash for," said the best printer in one of the best cities as he watched a No. 9 Optimus on its trial run a few weeks ago.

His remark points to the superiority of the Optimus in design and construction, a superiority as remarkable as it is exceptional. That such a weight of metal and number of parts can be so carefully combined as to operate at great speed with matchless smoothness, ease, and quietness, is a revelation and a surprise.

This same care has given to the Optimus unequalled strength and evenness of impression, accuracy of register, unexcelled distribution, the best sheet delivery ever invented, and made it pre-eminent in all mechanical and operative points.

SET IN BARNHART BROS. & SPINDLER'S TALISMAN.



Gage Printing Co., Ltd.
SUCCESSORS TO WM. C. GAGE & SONS.
BATTLE CREEK, MICH.

**Printers
Electrotypers
Designers
Engravers**

August 11, 1903.

HARRIS AUTOMATIC PRESS CO.,

Chicago, Ill.

Gentlemen:-

Now that we have had one of your "Big Brother" presses running for nearly a year we feel that we are in a position to speak with some certainty as to its merits, and are glad to say that in actual operation it substantiates every claim you made for it before we purchased the machine.

We had expected to find little use for it on comparatively short runs, but find that it is quickly made ready for work of this class and requires far less adjustment in changing from one form to another than we had thought to be the case.

As a matter of fact, the worst thing about the press is that it eats up stock so rapidly that it is often times difficult to keep it employed.

Yours very truly,

GAGE PRINTING CO., Ltd.

Fred W. Gage

For full particulars regarding the above machine and other presses we build, address,

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO—OLD COLONY BUILDING

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NEW YORK—26 CORTLANDT STREET

For machines in countries other than the United States and Canada,
address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

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These four words are so commonly heard nowadays among printers that they tell a short and simple story of the best bindery machinery in the world.

SEYBOLD MACHINERY

quality, quantity, economy and profit are synonyms in the printers' trade dictionary, and the first of these is a guarantee of all the others. When a printer or binder says he has put in

SEYBOLD MACHINERY ALL THROUGH

his bindery he says it with a reliance which comes only with the knowledge of possessing the best.



Patentees and Builders of

DUPLEX TRIMMER

EMBOSSER

With FEEDING ATTACHMENT.

EMBOSSERS

EIGHT STYLES, NINE SIZES.

PAPER CUTTERS

SIX STYLES, EIGHT SIZES.

*Smashing Machines, Backing Machines, Bundling Machines,
Rotary Board Cutters, Round Corner Cutters,
Knife Grinders, Signature Presses,
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Lithographers, Paper Box Makers, etc.

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PRESSWORK**

Post-Graduate Courses to Union Men.

Ambitious craftsmen who wish to perfect themselves in any of the above branches should write for descriptive booklets.

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**Presses Built in
Two Sizes**

No. 1—Size of Die,
3 x 5 inches

No. 2—Size of Die,
3½ x 8½ inches

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of Our
Custo-
mers**

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Rolph, Smith & Co., Toronto.
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Phenix Engraving Company, Chicago.
Western Bank Note Co., Chicago.
Columbia Engraving Company, Boston.
Samuel Ward Company, Boston.
H. G. Alford Co., New York City, 3 Machines.
Henry W. Solfleisch, New York City.
Wm. C. Zimmer, New York City.
Co-Operative Company, New York City.
L. C. Childs & Son, Utica, New York.
Fierstine Print. House, Utica, New York.
C. E. Brinkworth, Buffalo.
Bates & Nurse Co., Buffalo.
Robert Gair, Brooklyn, New York.
Bailey, Banks & Biddle Co., Philadelphia.
Meyer & Perkins, St. Paul.
Heywood Mfg. Co., Minneapolis, Minn.
H. F. Anderson Co., Kansas City, Mo.
Clarke & Courts, Galveston, Tex., 2 Machines.
Dorsey Ptg. Co., Dallas, Tex., 2 Machines.
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John B. Wiggins Co., Chicago.
Hodsworth, Salzman & Hamlin, Pittsburg, Pa.
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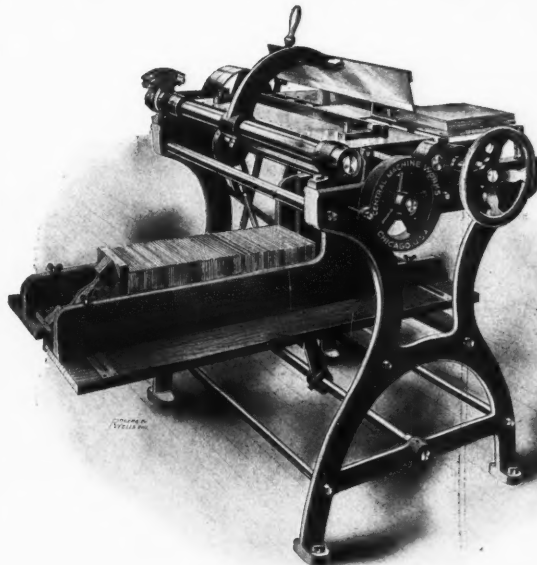
1644-1648 PROVIDENCE ST.
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(Note: An illustration of a crow is on the left with the text "CROW BLACK" next to it.)

SEND FOR OUR NEW SPECIMEN BOOK

The Anderson Section-Folding Machines

We always have on hand Rebuilt Folding Machines of other makes, which we can sell cheap and guarantee in good condition.



Are built either drop-roller or gauge-feed, either one or two folds.

Write for Circulars and Prices.

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Announcement

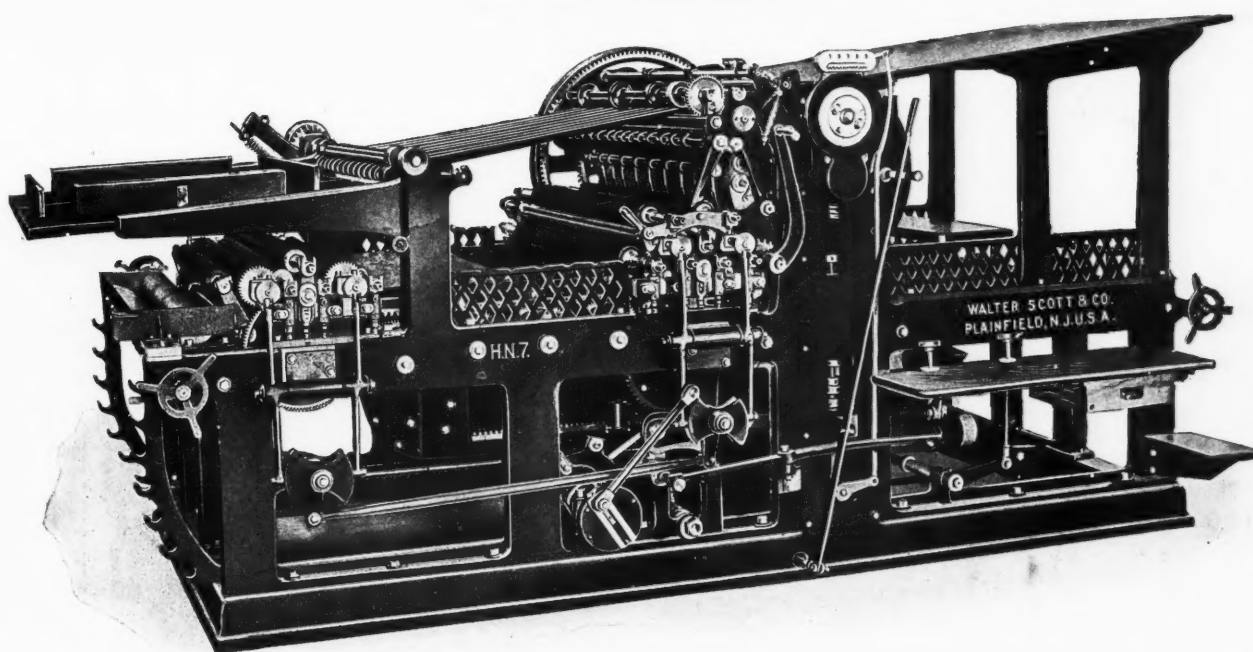
We are pleased to inform our friends and the trade generally that the business operated for the past twenty years by Geo. H. Benedict & Co. has been merged with that of the Globe Electrotpe Co., under the name of the

GLOBE ENGRAVING & CO.

(Incorporated). No change has been made in the management, and the same earnest efforts to please patrons and keep abreast of the times in every department will characterize the new company. The two plants have been consolidated, and our address is now 407-427 Dearborn Street, near Polk, Chicago.

We desire to express our hearty appreciation of the many favors extended us in the past and bespeak for the new company a continuance of the good will that has been so generously accorded us.

Geo. H. Benedict & Co.



THE INK DISTRIBUTION ON THE SCOTT TWO-REVOLUTION

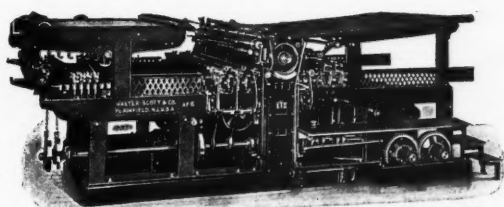
is without a doubt the best ever put on a printing press. The ductor roller comes into contact with the distributing rollers when they are reversing with the bed, and starts with them. The ink is distributed before being placed on the ink table and is spread thereon by the distributing rollers, while the table is passing under them in both directions. The distributing rollers always run at the same surface speed as the bed. All composition inking rollers are interchangeable.

An Unyielding Impression

is secured on Scott Presses as the cylinder journal boxes are in heavy iron frames which do not stretch. The cylinder holding device, and the construction of the machine is such that the heaviest forms can be worked without guttering. The impression cylinder is made with a continuous surface, substantially braced inside. The type bed is made sufficiently heavy and prevents leads, quads or reglets from working up.

There Are Many Improvements

and labor-saving devices which are fully explained in our new two-revolution catalogue. It will be mailed on request.



FAST-RUNNING LITHOGRAPHIC PRESS.
Printed-side-up Delivery.

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LET US MAKE
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IT WILL BE THE BEST
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"DEEP ETCHED" AND VERY BRIGHT
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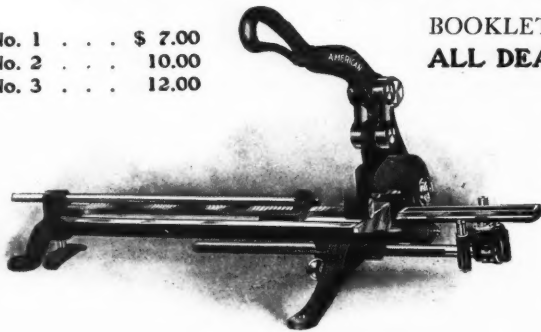
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ARE IN THOUSANDS of the best printing offices, doing the work quicker and better than any other cutter made. A profitable investment to the owner, a pleasure to the workman. The gauges are so easy, so quick to set; and when set, they're *just* where they should be and *just* where they were the last time you cut that measure, whether it was yesterday, last week or last year. *No guesswork, no slipping.* Just uniform accuracy and the quickest possible results. This is true of no similar machine and places these cutters in *a class by themselves.*

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I have been using your inks exclusively of late, had been using a Rose Lake that cost me \$5.00 per pound, but would rather have yours that I get for \$1.00, as the color is as good and your ink works better—same can be said of your other kinds also.

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Many printers are skeptical about the quality of my goods and consequently will not risk sending the money in advance. My customers know that if they get stuck on any ink bought from me, it's their own fault, as they did not allow me to set it right. The purchaser is the sole judge, and if he feels that my inks are not all I claim for them his money is refunded along with the cost of transportation. I play no favorites. My prices and terms (cash with order) are alike to all.

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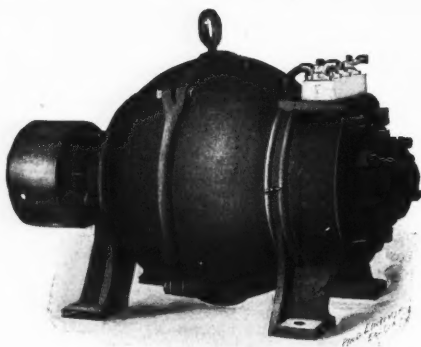
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EXPORTERS of all grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.

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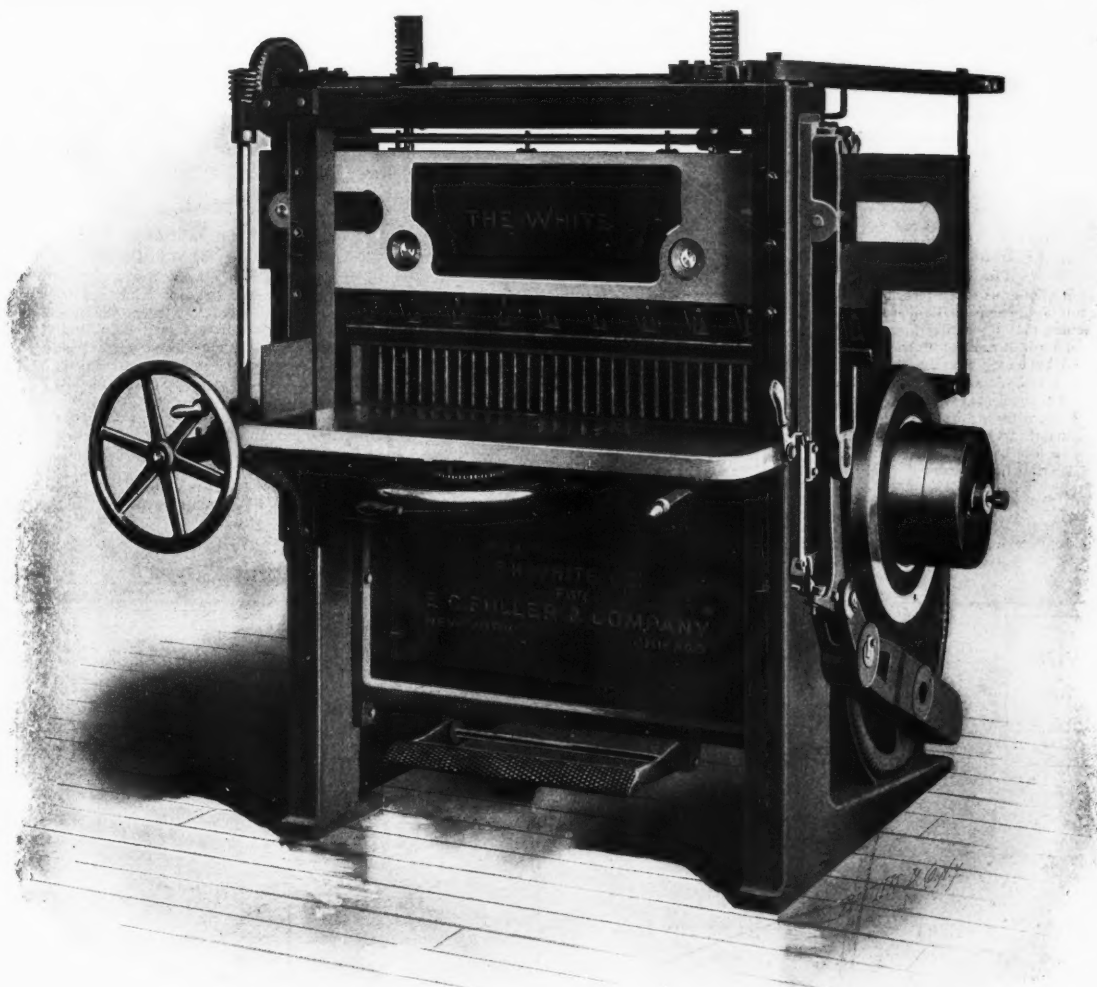
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From **CHARLES ENEU
JOHNSON & COMPANY**

PHILADELPHIA, Aug. 9, 1902.
Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From **FRED. H. LEVEY
COMPANY**

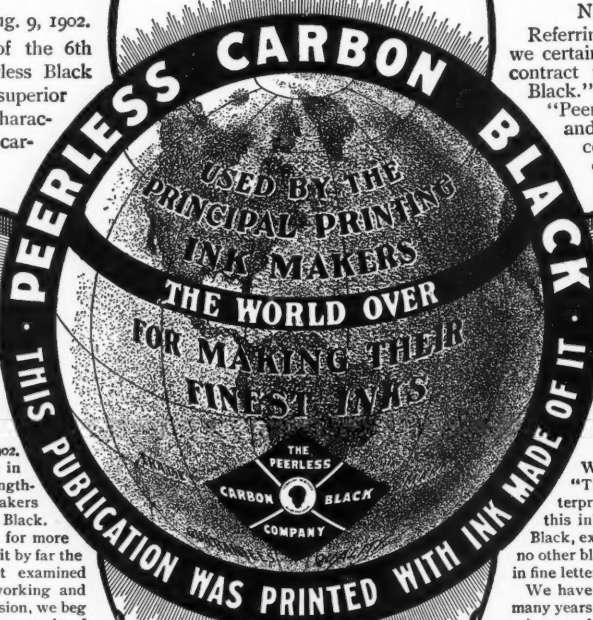
NEW YORK, April 11, 1898.
Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

From **B. WINSTONE
& SONS, Ltd.**

LONDON, Oct. 17, 1902.
It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

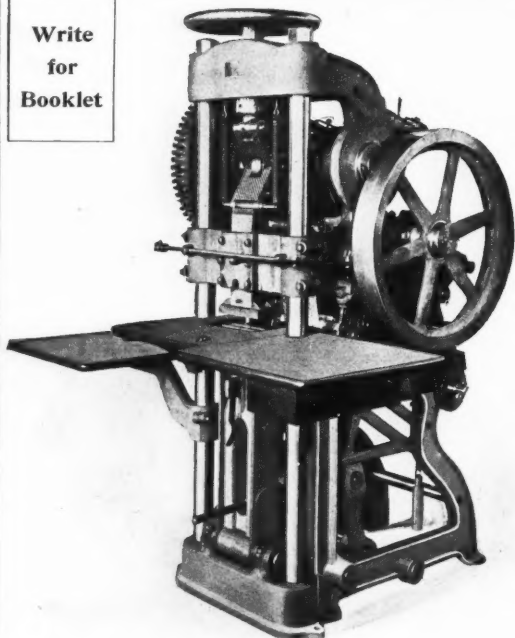
From **JAENECKE BROS.
& FR. SCHNEEMANN**

NEW YORK, March 3, 1898.
We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks. We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.



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Is in the Lead To-day?

BECAUSE it is able to produce the greatest output at the least cost for production.

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EXPERIENCE—Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

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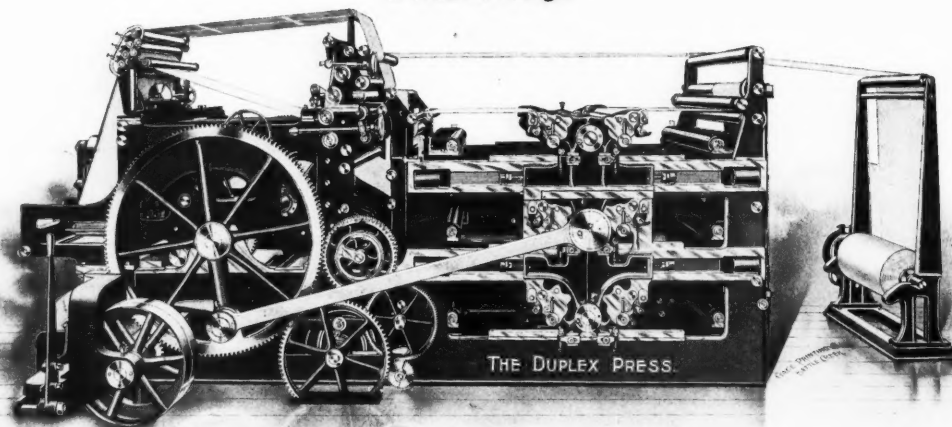
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Twelve-Page



Flat-Bed, Web-Perfecting Newspaper Press

Prints either 4, 6, 8, 10 or 12 page papers at one operation and at speed of 5,000 to 6,000 per hour WITHOUT STEREOTYPING.

Atlantic City, N. J., July 2, 1903.
 DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

After six weeks' trial of your new twelve-page press, the first one you have ever installed, I think it due to you that we should inform you how well we are pleased with it.

We have not had the least difficulty with the press since we made our first run. We have printed all sizes from four to twelve pages, frequently changing from eight to ten and twelve, and the impression is even all the way through, and the old trouble of web breaking has been entirely removed. Further than this, the press is not hard to understand. We put a pressman on it who had never run anything but your eight-page machine, and after four nights' instruction, he ran the press, and has done so ever since, very successfully.

This production certainly meets a great requirement in the newspaper world, that of printing a paper as large as twelve pages without a stereotype outfit, and we are simply delighted with it.

Wishing you every success, I beg to remain,

Very truly yours,

WALTER E. EDGE,
 Publisher Daily Press.

ATLANTIC CITY DAILY PRESS.

Atlantic City, N. J., July 3, 1903.
 Press is doing fine work and we are having fine runs. I am running, generally, ten or twelve pages. Have the press going in two minutes after the last form comes in. All are pleased with the fine appearance of the paper and the perfect working of the press.

Yours,
 JAS. REED, Pressman.

Washington, Pa., September 12, 1903.
 DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—Our new twelve-page Duplex press, installed a few weeks ago, is now in successful operation at our plant. Since the first day of installation we have not met with any delay in issuing our papers. We have been putting out as high as four editions per day. We print the "Observer" in the morning, with a circulation of over 4,000, and the "Reporter," mail edition, at 1:30, and afternoon edition at 3:30, with a circulation of nearly 6,000, with "extras" as occasion requires. We have issued twelve-page papers both morning and evening, and the work on both the "Observer" and "Reporter" speaks for itself. We have already experienced a nice increase in our business from the fact that we can accommodate at any time advertisers who desire full pages, as we are unable and have been unable to do in our regular eight-page papers.

The rapidity with which the change can be made from eight to ten or twelve pages is most remarkable as well as satisfactory; it can be done in from three to five minutes. To make the change no adjustments whatever are necessary, the eight-page sheet occupying exactly the same position as in the eight-page paper.

For clear print, perfect folds and half-tone work as well as for enabling us to get late news into the forms and give accommodations to advertisers, the Duplex twelve-page machine gives advantages which we could not secure from any other press to suit our conditions. It is most desirable in offices where good printing, with decision and despatch, is required. We feel confident that the new twelve-page press fills the place that it was intended for, and as for us it more than comes up to our expectations. We congratulate you on the success of this new press.

Very truly yours,

OBSERVER PUBLISHING COMPANY,

Publishers *The Reporter* and *The Observer*.

JOHN L. STEWART, General Manager.

OUR CUSTOMERS WRITE OUR ADS.

Get Their Opinions Instead of Ours—We May Be Prejudiced.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.

Wilson Adjustable Register Blocks

WITH one set of Wilson Adjustable Patent Blocks 36 different combinations can be made, ranging from $2\frac{1}{2} \times 3$ to $10\frac{1}{2} \times 12\frac{1}{2}$ plates making ten sizes of 32 blocks, thirteen sizes of 16 blocks or thirteen sizes of 8 blocks. Can be made up quickly and accurately with these blocks by using the regular extensions furnished in each set. No complicated figuring. They obviate the purchase of innumerable sets of blocks. Extra extensions furnished for intermediate sizes at a reasonable extra charge. ¶ The changes are quickly and easily made and the blocks will be found a great saving of expense as well as of time. One set of Wilson blocks is equal to from seven to ten sets of the ordinary patent block, and yet costs only a little more than one set of such blocks.

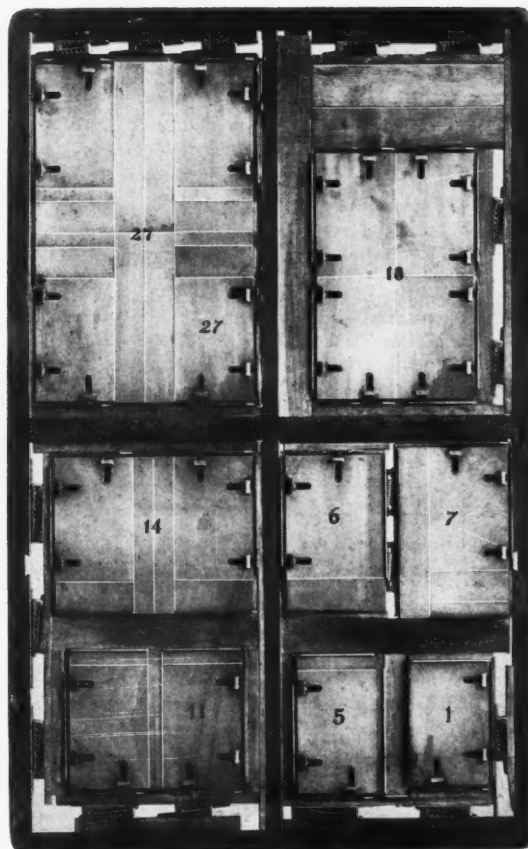
The following well-known firms are among those using the Wilson Patent Adjustable Blocks:

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The Henry O. Shepard Co.	Chicago	Severinghaus & Beilfuss	Chicago
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W. P. Dunn Co.	Chicago	C. W. Saunders	Richmond, Va.
Clinic Publishing Co.	Chicago	Germania Printing Co.	Milwaukee, Wis.
A. R. Barnes & Co.	Chicago	The Methodist Book Concern, Cincinnati, Ohio	
Blakely Printing Co.	Chicago	Brandon Printing Co.	Nashville, Tenn.
Bentley, Murray & Co.	Chicago	Review & Herald	Battle Creek, Mich.
Marsh & Grant Printing Co.	Chicago	P. T. Kenyon Printing Co.	Des Moines, Iowa
Robt. O. Law Co.	Chicago	Wm. B. Burford Printing Co.	Indianapolis, Ind.
Wagner & Hansen	Chicago	Patterson & White Co.	Philadelphia, Pa.
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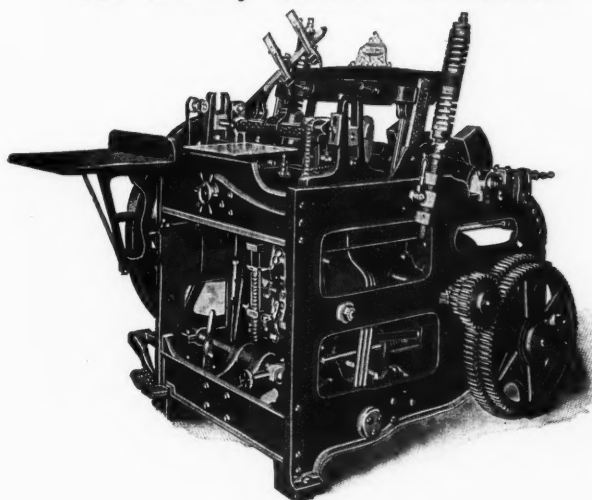
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The Crawley Rounder and Backer.



"CHICAGO, ILL., February 20, 1903.

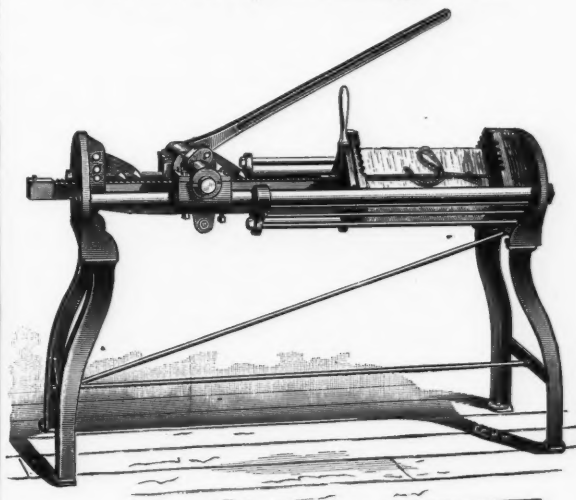
MESSRS. E. CRAWLEY, SR., & CO., Newport, Ky.:

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Yours very truly,

M. A. DONOHUE & COMPANY."

The Crawley Bundling Press.



"MILWAUKEE, WIS., June 30, 1903.

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THE SENTINEL BINDERY,
JOHN C. SALZER."

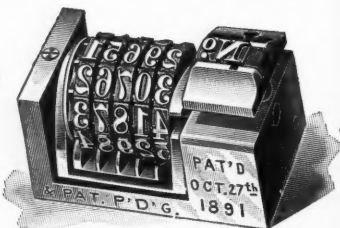
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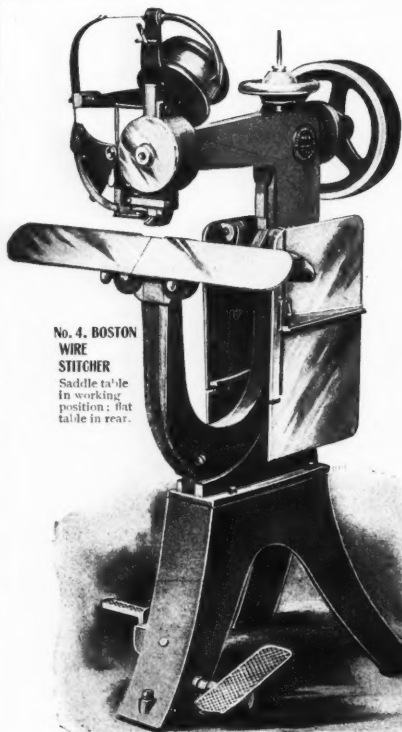
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in working
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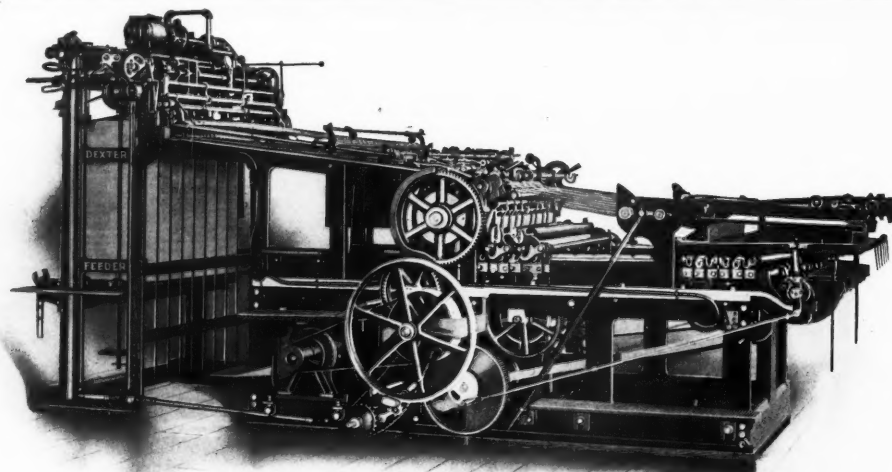
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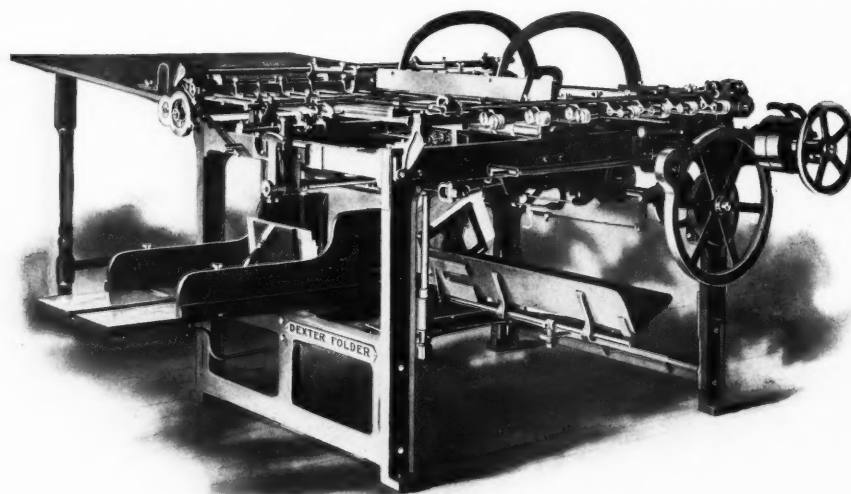
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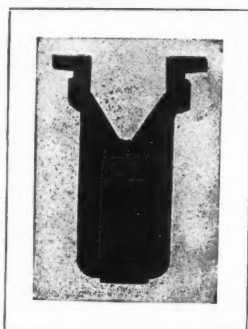


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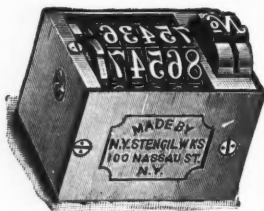
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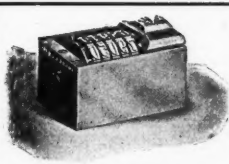
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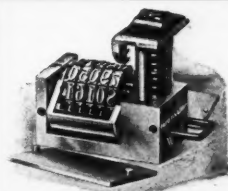
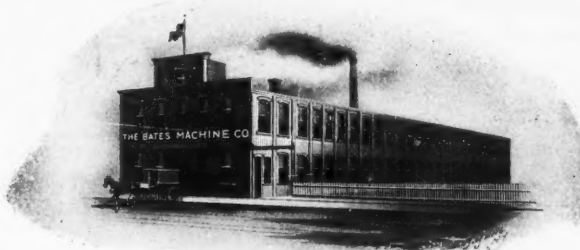
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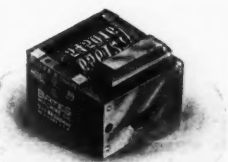
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If you are using a round-hole perforator, you can not
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No other Feed Gauge will take its place.

Write us for literature.

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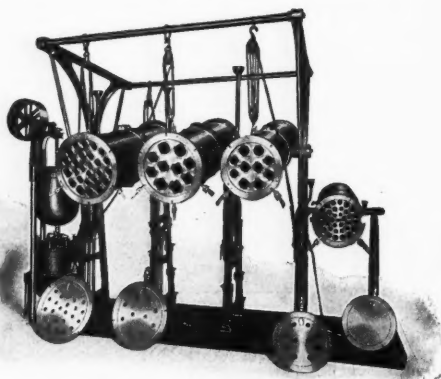
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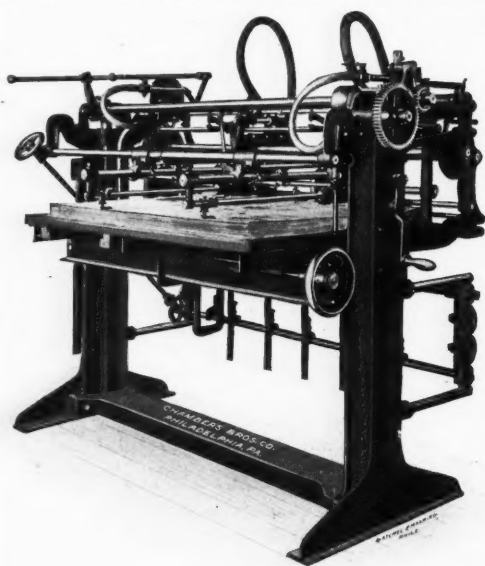
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That is the first thing printers say

Salesrooms of the
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No. 270 Congress Street
Boston

Time: To-day, Sure

To the Printer:

Dear Sir,--This is a sample of work printed direct from our new Ribbon-Face Typewriter Type on an ordinary printing press. Compare under a glass with a regular "typewriter" letter. No difference discernible.

Ribbon-Face Typewriter Type

The Type Face Produces the Ribbon Effect

No Apparatus, No Manipulation
Set the Gages, and—Go Ahead
No Royalty, Type Sold Outright

The characters are A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z & \$ £ - / (" % #
1 2 3 4 5 6 7 8 9 0 . , ; : ' - -

Any printer can now successfully print "fac-simile" typewriter circulars in unlimited numbers, easily, quickly and with great profit.
Send today for full particulars and samples.

AMERICAN TYPE FOUNDERS CO.

The above typewriter effect is obtained, without manipulation of any kind, direct from the face of the type. The display on this page is with the American Type Founders Company's new Globe Gothic, designed, cut and cast on American Line

(over)

Ribbon-face Typewriter Type, 15A, \$2.00
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Complete font, \$7.00



Inks and Ribbons that Match

You can fool
all the people
some time,
and some people
all the time, but
with our
typewriter
type,
ink, and
ribbon
you can
fool all the
people all
the time!

Don't compare our
typewriter ink,
which
matches perfectly our
typewriter ribbon,
with cheaper quality
ink which
matches no ribbon.
It's the match
you want
regardless of the cost

This page set the easiest way we know of, in Cheltenham Oldstyle, demonstrating, under the most adverse conditions, that here, also, the type face (not the printer) does the trick

Printers who have been printing circular letters in imitation of typewriter work have been continually "floored" by the fact that the color of the body of the circular could not be exactly matched by the address, which was written in on the typewriter. This is no longer a fact

Typewriter Circulars

printed with our new Ribbon-Face Type
using our Typewriter Ink
addressed with our Typewriter Ribbon
cannot be distinguished from
Genuine Typewriter Work

This absolute match of color we guarantee. On it we stand or fall. The way to find out is to make personal trial. We can prove our claims, and it is for your best interests that we request the opportunity for doing so

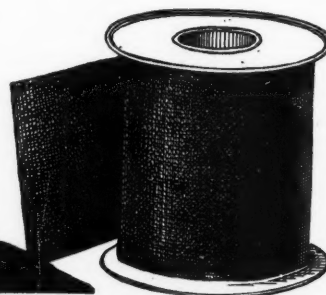
American Type Founders Company

Covering the Continent



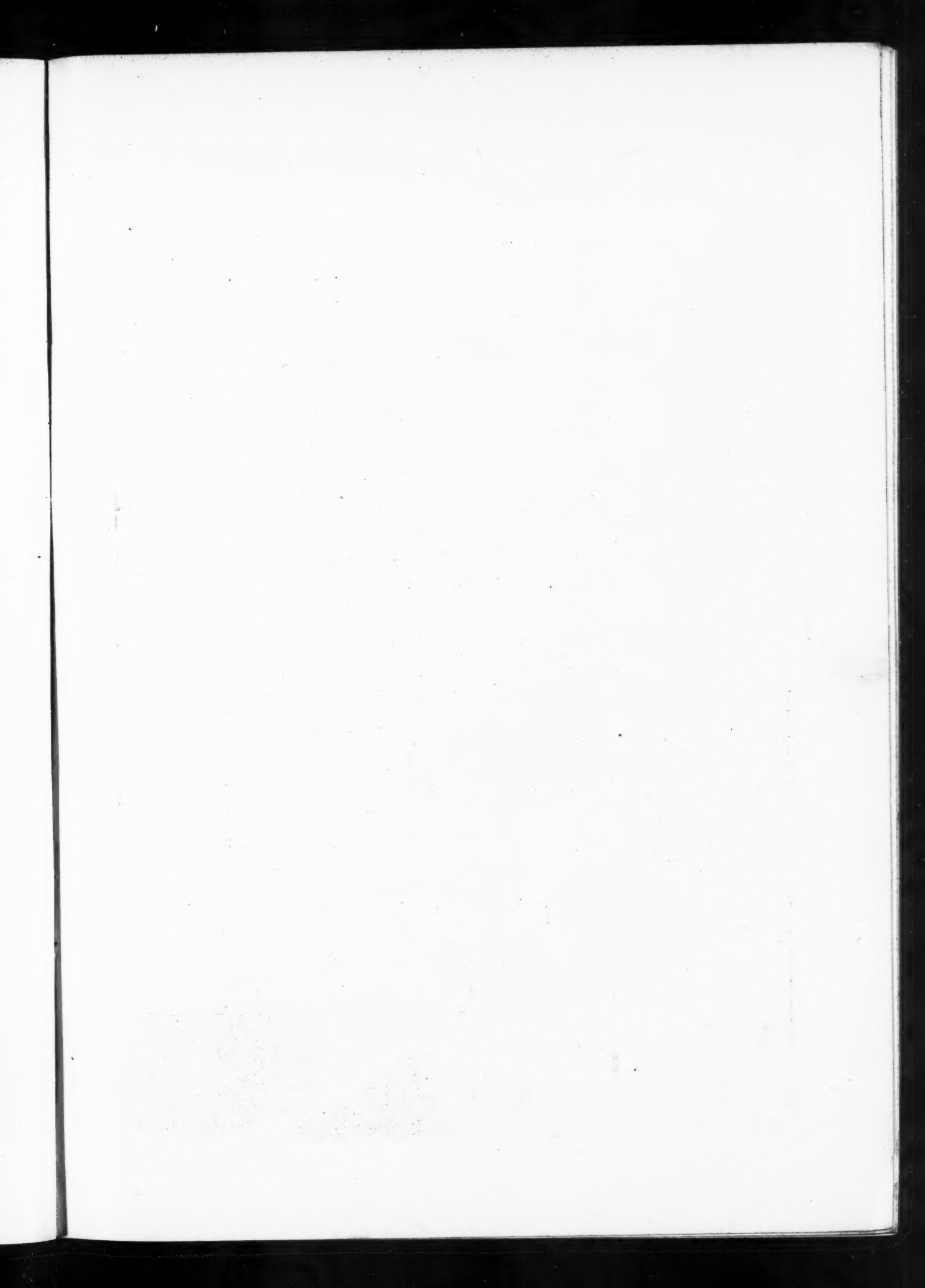
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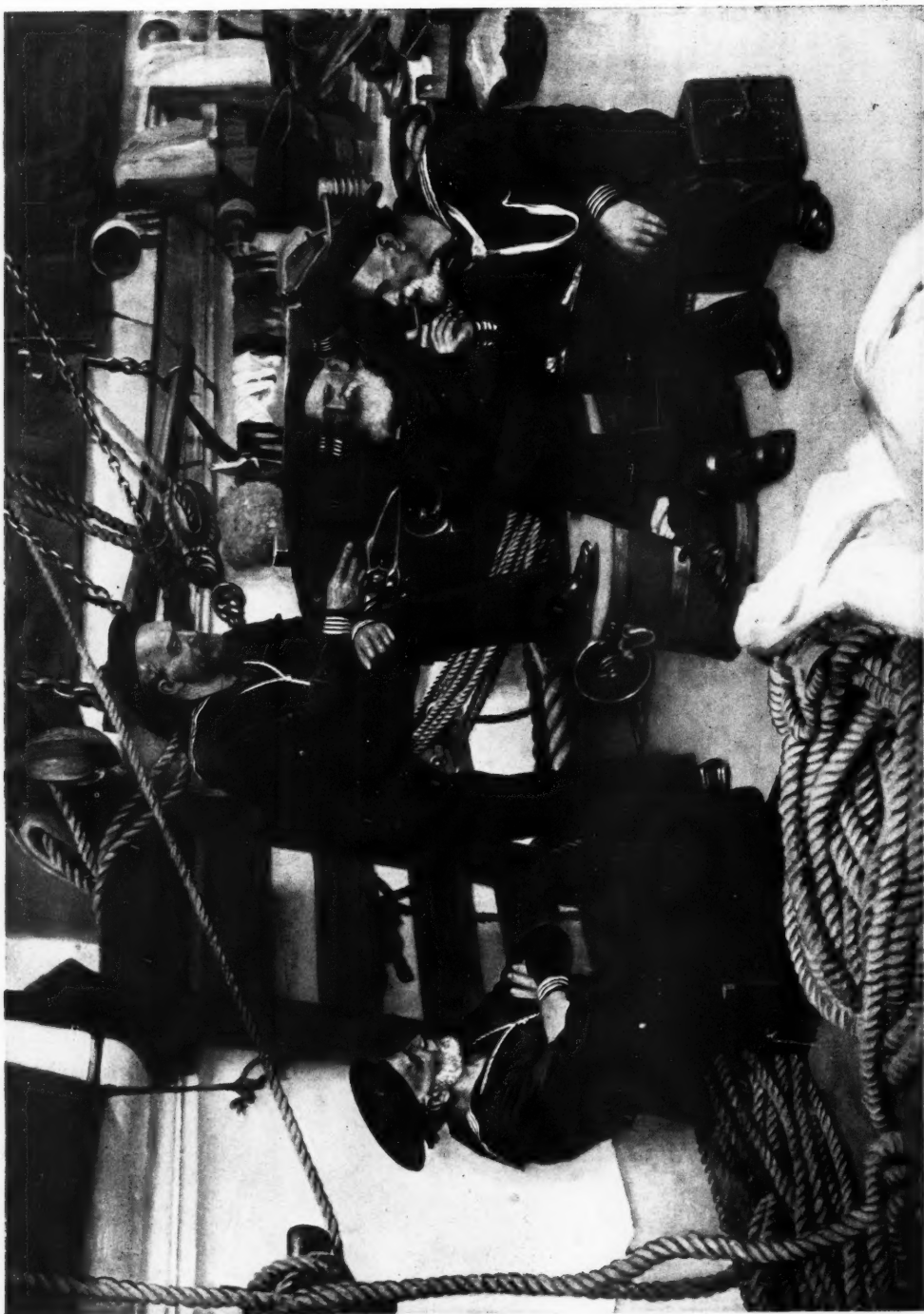
Inks and
ribbons
that
match



Typewriter Ribbons, \$7.50 doz. \$1.00 each
Not affected by atmospheric changes

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MAKERS OF HIGH GRADE PRINTING PAPERS
PHILADELPHIA



STUDY IN CHALK

Drawn by F. S. Manning

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXII. No. 2.

CHICAGO, NOVEMBER, 1903.

TERMS { \$2.50 per year, in advance.
Foreign, \$1.35 per year extra.

FROM THE REMINISCENCES OF "EIGHTH MEDIUM" BILL.

BY ARTHUR K. TAYLOR.

"**T** WAS about four years ago I worked for an old chap in Richmond, Indiana, and I never worked for a finer man since the day I was shown a 'type louse.' I worked for him three months. Somehow or other I have just got in the habit of working in one place for only a month or so and then moving on, and no matter how good a snap I have, when the longing to get on the move comes over me, I just naturally have to saunter on — that is all there is to it.

"Well, as I was saying, that old chap over in Richmond was all right. That man could use more profanity and mean less of it than any man I ever knew. He seemed to be always haunted by the fear that some one would get the idea that he was a religious, moral and upright citizen, and, although he was a better man than two-thirds of the professing Christians in that neighborhood, he never felt real easy in his mind until he was stirring up in the minds of several of the pious brethren a burning longing to go down to his shop and convert him.

"He used to have a 'coon' around the office for the sole and only reason of swearing at him. When the old man would come down to the office in the morning that 'coon' would hang around as though he had something on his mind until the old man, with the regularity of clockwork would sing out 'Rastus! you — d Methodist you, what do you mean by leaving that dirt in the middle of the floor? If you don't want to lose that black hide of yours you come in here and clean up that mess!' Then that nigger would come in, all smiles and chuckling, and greet the old

man with 'Good mawnin', Marse Williams, I shorely did done clean an' fergit dat dis mawnin'.'

"I'll never forget Jim Gleason, a chap who was learning his trade with the old man when I was with him. He was one of those quiet, slow-going fellows that you couldn't rattle under any circumstances, and you could always count on his doing just what he was told, no matter if the house was on fire. The old man used to tell him to never put down his stick with a line half set in it — no matter how bad he was wanted, he must always set up the full line and justify it. The old man was a thoroughly good workman, and when a young fellow learned his trade with him it was his own fault if he did not turn out all right.

"One day while I was working there, the old man was standing on top of a tall step-ladder putting some "slush" on a line-shaft bearing. Jim Gleason was setting nonpareil in a measure about eighteen inches long at a stand off in one corner of the room. He had set about four words in his line when somehow or other the old man knocked the ladder out from under him, and there he was swinging from the hanger yelling like a Comanche for Jim to come to his rescue. Jim never moved out of his tracks, but in the slowest kind of a drawl replied to the old man that he had heard him, and that just as soon as he had set up his line, read, corrected, and justified it, he would be with him. The old man just looked down over his shoulder until he saw the size of type and the length of line Jim was setting — then let loose and dropped. For about five minutes it was the most beautiful mix-up I ever saw.

"And, would you believe it, the next Saturday the old man raised Jim's wages just to show him that he didn't harbor any bad feeling."

Written for THE INLAND PRINTER.

SOME COMMERCIAL ASPECTS OF PHOTOGRAPHY.

NO. II.—BY W. I. SCANDLIN.

THE photographer who undertakes to furnish prints for reproduction should be prepared to do every kind of work, from the copying of old manuscripts, legal documents, objects of vertu or articles of merchandise in his studio, to the photographing of racing horses, yachts, buildings, bridge construction, tunnel work, interiors and all sorts of out-of-door subjects. Proficiency in one field alone is not enough. He must be willing to grapple with all kinds of work and often under unfavorable conditions. He may be called upon to-day for prints to illustrate a catalogue of glass or silverware, and to-morrow to photograph the interior of a coal or copper mine.

The equipment required for such widely different lines of work is not as considerable as might at first be supposed. It must, however, be selected with care and reference to the work it must perform. If the outfit contains a good dry-plate camera and plateholders for 11 by 14 plates, the latter fitted with kits for smaller sizes down to 5 by 7 at least, it will be suitable for the average run of work in the studio. It must include a good rectilinear lens of any reasonably modern make, of medium long focus.

The equipment for outdoor views should be of the same size, as light and portable as is consistent with strength and rigidity. This outfit should include at least a half-dozen plateholders, a light but rigid tripod, and either a battery of two or three lenses of different focal capacities, or of a single instrument that may be adapted to long-focus and wide-angle work by easily made changes in its combinations.

If the photographer is provided with such an outfit as this and is wide awake to the possibilities surrounding him, he may gradually build up a commercial business, even in the smaller country towns, that should pay him well for his investment. He must be quick to see and act upon anything that may happen in his vicinity.

He may begin to advantage, in many cases, by forming a coalition with his printer or a bookseller and publisher of the town, and together they may undertake the publication of a set of souvenir views. Such a souvenir may contain not only the prominent buildings, public and residential, both exteriors and interiors, but also portraits of the more prominent citizens and public men. It will often be possible to insure the sale of a sufficient number of copies in advance of publication to cover the cost of its production, and where this is possible, it should be practicable to dispose of enough at retail to make a good profit on the investment.

A publication of this kind should, however, carry somewhere in its make-up a strong and dignified announcement concerning the ability of its makers to do commercial work.

Beginning in this way, a collection of prints will gradually be formed that will come to include all kinds of subjects in the country about. A record set of these prints should be kept on file, unmounted if desired, but so arranged and indexed as to be available at any time and on short notice. These prints, of course, should be kept flat and should be printed upon a photographic paper without grain. Any of the modern smooth-surface papers are suited to this purpose, and the prints should be toned to a brown color and printed with reference to getting all the detail possible in the view.

A canvass should be made of all the principal industries of the town or city, and orders for catalogue reproduction solicited. There are still many merchants and manufacturers who are almost wholly ignorant of the advantages possessed by photography, interpreted through the half-tone plate in the printing-press, for the proper showing of their wares to the public eye. Let the photographer and printer, who essay this work, undertake it together, with the determination of bringing these men to a realizing sense of their ability to serve them, and in nine cases out of ten a profitable business can be built up.

It may be safely said that there is no article of commerce or manufacture that can not, under proper conditions, be photographed in such a way as to carry a very perfect pictorial rendering of the object itself. Hence it is that photography is coming to play such an important part as it does in the better kinds of advertising. The manufacturer is finding that he can show his machinery, the merchant his wares and the farmer his live stock and poultry with the accuracy of photography and at a commercial cost. All the leading industries of a town or section should be carefully and persistently followed up, and a systematic effort made to work up a booklet or announcement of some kind for every one of them. Photographs for this work should be made with special reference to the form and style of the projected publication, and not be made at haphazard or thrown together without due consideration. No part of an illustrated booklet is so important as its pictures, and all possible care should be used in the selection and preparation of the originals for reproduction. The size of paper and margins, the manner of binding, whether to open from the end or side, the number of cuts to a page, and, in fact, the whole get-up of the publication should be decided upon before a negative is made. If such a course is followed, the prints will illustrate the booklet and the production will be well balanced and appropriate. The negatives will show due regard to proportion, similar subjects receiving similar treatment, so far as conditions of lens and distance from the principal objects in the view are concerned. It must be constantly borne in mind that the pictorial quality of the illustrations has much to do with the value of the publication. No pains should be spared, then, in making the pictures as interesting as possible. There are, of course, subjects that

will allow of little or no artistic rendering, but in such cases as this additional thought should be given to the composition, that it be made to produce the strongest impression possible and to hold the attention of the observer by virtue of its strength and truth, if it be without other beauty. Remember always that no print can be made too good for reproduction. There are, however, many in daily use that are too poor and that never should be used. These are often more damaging to the reputation of the printer and platemaker than to the photographer who perpetrated them.

The careful printer will, of course, look out not to go too fast in piling up material of this kind that can not be used. Carefully prepared dummies, made to scale and worked up with rough pencil suggestions of illustrated matter, will be all that is required to start with, and these dummies ought to be worked out by photographer and printer together. In this way each will become familiar with the plans of the other, and the success of the undertaking will be made more certain.

Details of arrangement and composition of the picture, together with the methods of development, printing, etc., should be left wholly to the photographer, the only stipulation being that none but prints of the finest quality, of a rich brownish black tone, are supplied, and, most important, that they be on paper having a fine, smooth surface, without visible grain.

At this point the work of the photographer should end and the printer ought to take the matter in hand. It is he who must decide the scale of reduction, whether any part or all of the print is to be vignetted, what caption, if any, is to be lettered in on it and where, and finally (again a most important point) what kind of a screen is to be used in the making of the half-tone plate.

With this division of labor and an enthusiastic desire on the part of both photographer and printer to develop as much business as possible in a given field or stated time, some surprising results may be looked for. Orders will be possible under this joint method of working that would be impossible to either party alone, and new business will be created that would otherwise lie dormant.

The ordinary portrait photographer, accustomed only to studio work under conditions that are practically constant, will find many serious problems confronting him if he undertakes to cover this more extended field of operations. None of the problems should baffle him, however, provided he is willing to learn. The following suggestions may help to start him right and serve as a short cut to experience in some instances.

In the photographing of animals out of doors, care must be taken that the light is not too strong and that it is evenly distributed. In other words, cast shadows must not be allowed to fall upon the subject during exposure. Full exposure and good detail should be striven for, and the old wet-plate rule, "Expose for

the shadows and let the lights take care of themselves," is a good one to follow.

Avoid photographing an animal from directly in front or squarely from the side; rather choose a point between the front and side, so that all four feet will show. The general arrangement should be decided upon and the subject carefully focused without too much attention to minor details, and when all is ready the operator or attendant should attract the attention of the animal toward the camera, so as to give life and



Photo by Hildenbrand, Stuttgart.

"NONE-SO-PRETTY."

intelligence to the picture. Many photographs of great technical excellence are made which, however, wholly fail to give satisfaction because they lack evidence of life and vitality.

Architectural subjects require great care in lighting and in selection of the view-point from which they should be made, and the man whose experience is limited in work of this kind should read up and post himself concerning it. The subject is too complicated for general instruction and is only mentioned here because of its importance.

Photographs of interiors must also receive special study, if the best results are to be obtained. The use of flash-light in combination with daylight is now very general, even in subjects well lighted from without, while in dark interiors it is indispensable.

The height of the camera from the floor is a detail that should be very carefully studied in interior photography, as a difference of only a few inches will produce vastly different results. All these details should be worked out and thoroughly understood by

the photographer before essaying to take up the work seriously. He will find when in the field so much to demand his thought and attention that these matters will have to take care of themselves to a large degree.

Many dodges and expedients are in use by the long-time worker under the skylight which his less experienced brother would never dream of. Many of these methods, however, he may become familiar with if he will read, and this he must do if he would become proficient.

In the photographing of silverware and objects having polished surfaces, difficulty is to be looked for in reflected lights, which frequently cause serious

raphy, and which may be had at the photo-supply stores at 25 cents each. They are worth many times their price and should be in the hands of every progressive photographer.

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

NO. XIV.—BY JOHN S. THOMPSON.

THERE is nothing new under the sun in typesetting machinery. That an entirely new method will be invented as a substitute for present methods is not to be expected. Somewhere in the history of composing machinery it is likely that every possible plan has been touched upon. The ultimate composing machine will be the one which combines all the good features of the many devices ever invented or in use at present.

The history of typesetting machinery is but a century old, and of commercially successful devices but a decade. The fact that a certain style of machine has been adopted generally by printers is not evidence of the superiority of the method. With no alternative, the example of the ancient prophet has been followed, and they have gone to the mountain which would not come to them.

That slugcasting machines are ideal for newspaper work is admitted. For hurried make-up and rapid handling, and in offices where each day's work is a complete cycle, slugcasting machines are peculiarly adaptable, and this field they are likely to occupy undisturbed.

Where one size of type in one certain measure is the order, the highest success is attained with slugcasting machines. Efficiency diminishes in direct proportion as this order is departed from, and in this respect the book-printing office is the direct antithesis of the newspaper office. In the book-printing office it is required to set a score of jobs in as many different faces and measures. Proofs are returnable in a month or a day. To await their return from proofreader, editor or author is a time-consuming and profit-reducing evil. To make a hurried correction in matter differing from that in hand at the time is disorganizing and demoralizing to machine and operator, the extent of which is not diminished if it be a single line that is needed. It is apparent that uninterrupted operation is possible in book-printing offices only with individual-type machines, where corrections can be made out of the case at any time without interfering with the product of the machine. Therefore the conclusion is inevitable that to attain the highest results in the book office, the future must bring forth *an individual-type machine*.

Foundry-made type is expensive and for this reason must be used over and over again. In an individual-type machine using foundry product this involves a mechanical distributor, objectionable because complicated. The type does not receive uniform usage



Photo by Ken F. Beers.

COONS.

annoyance to the most experienced men. To minimize this reflection, the surface may be gone over with a piece of freshly made putty, carefully dabbed over the whole article in such a manner as to touch and leave the surface without being rubbed or drawn across it. This is the method most generally in use, though pitchers, vases and vessels which hold liquids are sometimes filled with ice water just before exposure and are photographed while the surface is dulled with the condensation.

Large pieces with polished surfaces are often photographed through a tunnel of black velvet or other nonreflecting cloth. This tunnel is built like a cone and extends from the lens to the object itself, cutting off all direct light from the sides, top and bottom. This method involves very long exposure and is not without other serious objections.

There are several excellent publications, noticeably those in the Photo-Miniature series, treating of the subject-matter covered by this article, which should be studied by those who undertake this branch of photog-

and therefore the printing surface varies greatly. A strong point in slugcasting machines is new type all the time. To gain this advantage and eliminate the factor of distribution, the individual-type machine of the future must *cast its own type*.

Justification by hand nullifies or minimizes the advantage of mechanical composition. Automatic justification, when achieved by complicated mechanism, computing apparatus based on unit calculation or intricate measuring devices, will not survive the test of practice. The simple justification of the Linotype should be the inspiration of the inventor of the ideal machine, which must have a simple *automatic justifier*.

Machines requiring more than one operator or more than one machine or process are not practical, economical or desirable. One operator should finish

desired. The machine must combine *speed and flexibility*.

The initial cost of a labor-saving machine is the least of considerations. Let a modern Archimedes produce the lever which will lift the book printer on to the level with his more fortunate brother in the newspaper business, and the question will not be first asked, "*How much does it cost?*"

(Concluded.)

Written for THE INLAND PRINTER.

CIRCULAR SAWS IN THE HANDS OF PRINTERS, PHOTOENGRAVERS AND ELECTROTYPERS.

BY HEBER WELLS.

I DO not purpose in this paper to make an essay on the art of sawing, but will confine myself to some hints and suggestions to those of my readers who may be interested. Let me preface, also, by saying that what I write is based, not upon theories or ideas of other people, but upon practical experience during many years in the work under consideration.

I think it proper also to make it clear that I wish to get the ear of the man who has a saw-table that

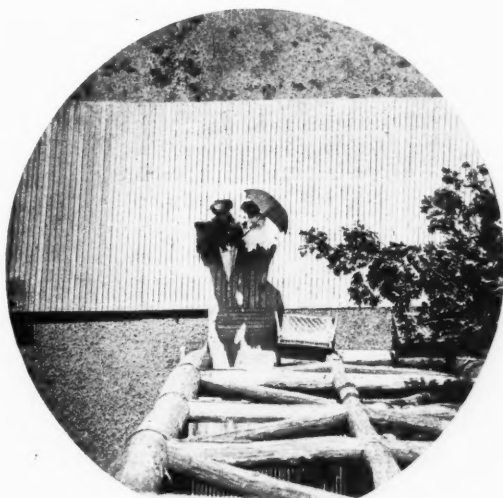
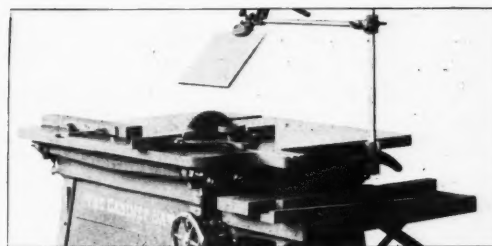


Photo by Ken F. Beers.

PUZZLE PICTURE—OVERLOOK PARK, ASHEVILLE, N. C.

the product—one machine complete the work—one operator direct its manipulation. Until a machine is invented which will begin to deliver type from the moment keyboard operation commences, it can not be said we have a perfect substitute for hand composition. The typesetting machine of the future must be a *combined caster, setter and justifier*.

The fastest typesetting machines on the market to-day are admittedly too slow for the most expert operators. No machine whose capacity is less than the fastest of operators can live in the race to come. The maximum speed should be that of the most expert operator on the narrowest of measures. It must be capable of handling any size of type from agate to pica, in any measure up to forty ems. Black faces, small capitals and italics should be at the operator's command. The individual type of this machine will permit of tabular work with vertical brass rules and arbitrary signs of any sort to be instantly insertable. Anything in the printer's case will thus be usable as



CIRCULAR SAW TABLE.

consists of something more than a mandrel carrying a saw-blade and having but the crudest arrangements for doing the required work. I write for him who, in these progressive times, is satisfied with nothing less than an up-to-date saw-table, one equipped with the



FIG. 1.



FIG. 2.

best labor-saving devices and so thoroughly built as to be capable of producing high-grade work.

Although it is a fact that sawing as practiced by printers, photoengravers and electrotypers consists of cross-cutting and ripping, still the latter term can scarcely be well applied to the work as done in either of the above named trades, from the fact that, strictly speaking, there is but little ripping (or slitting) done.

Very much of what comes under that head is confined to short cuts with the grain for the purpose of separating mounted plates on a block or else to bring the blocks to proper dimensions. On that account, we may well dismiss from consideration the ripping tooth (Fig. 1), with its long hook, and adopt one nearer this shape (Fig. 2), as being well adapted to general work. In saying this, I have in mind the fact that nearly all of the work we are now considering is on hardwood, cherry, birch, maple and mahogany being the staples. And just here I wish to dispel a wrong idea that has become fixed with many people. I mean the necessity for having a saw with fleam teeth for cross-cutting smoothly. It is a mistake to file saws in such a manner, for it is quite unnecessary and really a detriment, for the reason that a saw filed from both sides, by which is produced a tooth which is in effect a section of a pyramid, will not hold its edge nearly so long as one filed straight across. Photoengravers and electrotypers, handling hard plates of zinc and copper, will readily confirm what is here said against the fleam-tooth saw. For them it is out of the question. I will enlarge enough on that point to say that, aside from my own experience, I have in mind some electrotypers carrying on large businesses who file the saw-blades straight across, with the result that the cuts of the saw-teeth are so smooth as to require no further dressing. So, taking it for granted that a saw-table may be put in use that will serve all general purposes, I will next consider some other features.

There is quite a tendency, when the proprietor is giving an order, to call for saw-blades of too great diameter, under the mistaken idea that it is in the line of economy. One may hear eight-inch and nine-inch proposed to cut through type-high material. It is a serious error. It follows that, if so large a blade be used, it must have a greater thickness and hence a disadvantage. Besides, the larger the saw the greater chance there is of its being damaged in use, and if it becomes disabled and thrown aside there is all the greater loss. The saw-blades should be selected in view of the work to be done, and for the general work required six inches, or possibly seven inches, will be found ample. As to the thickness, No. 16 wire gauge for the diameter above mentioned will be found much steadier than 17 or 18. For an eight-inch or nine-inch blade, No. 15 is preferable.

The saw spindle should be speeded up to the limit set by the manufacturer, and this may be safely placed at 4,500 revolutions a minute. Of course, that means that with such a good speed there must be no lacings or clumsy fastening for the spindle belt. The latter should be endless, of a very even, pliable quality and as wide as the spindle pulley will allow.

In addition to such saw-blades as may be furnished with the machine, it will be well to have a few extra ones of the ordinary sizes constantly on hand, ready sharpened and kept under the control of the foreman or of the special "handy man" who has charge of the

tools. As soon as a blade gets so dull as not to be fit for good and rapid work, it should be removed and sharpened, while one of the reserve blades takes its place. However, before sending the blade to be sharpened, it will be well to "true it up" on its periphery, so that any teeth that may have become longer than others may be thus shortened and all the teeth may be given a fair share of cutting. A convenient way to do this will be found by elevating the top of the saw-table until the saw-blade scarcely shows. Then, starting the saw revolving at slow speed, which may be controlled by the belt-shifter, pass a piece of emery-stone or a file over the saw-blade and the same will soon show the result in some of the teeth being quite shiny at the points. This "truing up" is a very important matter and so essential to good work that it should receive frequent attention.

I have spoken of sending the saw-blades out to be sharpened. I allude to the practice of leaving that kind of work to professional sharpeners, among whom there is a great difference as to proficiency. Undoubtedly many electrotypers have competent men for doing this service. To any one who undertakes the job of filing and setting a saw I would say, do not fail to file the face of the tooth as well as the top, and stop the operation as soon as a sharp edge of the tooth is obtained. As to setting the saw, there should be no more spreading of the teeth than is absolutely necessary. By all means avoid a sprawly set, for if that be done, give up all hope of a nice, smooth cut. The best result is obtained by a smart blow on the extreme points, but not sufficient to bend the body of the teeth.

The best saw-tables are provided with slitting-gauges of different heights. The highest of them are intended for special work, such as cutting tenons for panel-block work, or for notching blocks. They should be removed (a very simple matter) as soon as such service is done and replaced by a gauge not over an inch high for ordinary use. In fact, the high gauge for slitting purposes is really a source of danger, for it often comes about that there is scant room for the sawyer's fingers between the gauge and the saw-blade, and the higher the gauge the greater the inconvenience and the danger. I wish also to enforce the point that no matter what kind of work is in hand the saw-blade should protrude through the top of the table but the merest fraction more than the thickness of the stuff being worked. This is important, because the saw can do better work under such conditions, and also because the danger of being hurt in case of accident is greatly lessened.

In the desire to get work done quickly, do not overdo the matter and crowd the saw beyond a proper point. Every tool must be allowed to do the best it is meant to do, and this is especially true of a circular saw. Should it happen in slitting a piece of wood that it binds on the blade and stops your progress, do not attempt to force the piece through, but withdraw the wood as quickly as possible and begin the cut over

again. If that be not done there is great danger of the blade becoming overheated, quickly followed by a violent wobbling of the same. If that comes to pass, the chances are that brown spots will appear on the sides of the blade, a sure sign that the saw has been abused and that its days of usefulness are over. It may be laid aside for good.

While speaking of slitting, let me utter a strong word of caution against the sawyer reaching back of the saw and grasping the two slitted pieces in an effort to get the cut finished. No greater risk of maiming the hand can possibly be taken. The two strips thus suddenly clamped upon the saw-blade are likely to be thrust suddenly back with great force, and fortunate will the workman be if he escapes without losing some of his fingers and possibly receiving a worse hurt. Casualties caused by such a bad practice are by no means rare, hence I repeat my words of caution.

From time to time an eye should be had to the proper oiling of the bearings of the saw-spindle, care being taken to provide an excellent quality of oil. Nor should the wearing parts of the machine be neglected, especially the blade of the cross-cutting slide which is bedded in the table-top. The screw and the clamp part of the slitting-gauge, as well as the hoisting-wheel and screw for elevating the table-top, should also receive occasional attention. Many people seem to think (if they think at all) that a screw and nut can be constantly used without oiling, and then wonder why the part gives out.

When one realizes how few opportunities a printer has for learning even the rudimentary points about sawing, it is an occasion of wonder that he makes out as well as he does with such a dangerous operation; for dangerous it undoubtedly is. However, much of the risk may be avoided if the operator will bear in mind that the danger is there, and allow nothing to divert his eyes from the saw while at work. Another point is that, when confidence has become fixed as to his ability to meet all conditions, he shall not allow familiarity to breed contempt, and thus cause him to fall a victim to overconfidence.

Written for THE INLAND PRINTER.

ENGLISH GRAMMAR.

NO. I.—BY F. HORACE TEALL.

IS it necessary to tell intelligent readers what grammar is? Many definitions of the word fail to impart the exact understanding which must be desirable, and, in consequence, while every one is presumed to know what grammar is, as a matter of fact that knowledge is not universal. Even scholars sometimes evince a misconception as to its proper limits, and make it far too inclusive.

These are not original assertions, except in the method of expression. In the Standard Dictionary, which itself is not in accord with most authorities, because it calls grammar a science, while it is com-

monly called an art, we are told that grammar is "often so defined as to confound the science with philology, linguistics, or some other related branch."

In the Century Dictionary is this restriction: "The formerly current classification of the subjects of grammar as fivefold, namely, orthography, orthoëpy, etymology, syntax, and prosody, is heterogeneous and obsolescent. The first and last do not belong really to grammar, though often for convenience included in the text-books of grammar; orthoëpy is properly phonology or phonetics, an account of the system of sounds



Photo by Thos. P. Diggs, New Haven, Mo.

CHICKEN FOR DINNER.

used by a language and of their combinations; and etymology is improperly used for an account of the parts of speech and their inflections." The upshot of this seems to be that grammar is syntax only, since that is the only one of the five that is left after those said to be properly something else are eliminated; but the dictionary gives a definition of grammar which is much more inclusive. Syntax deals only with the manner of using words together in their proper relations to one another. Grammar, says the Century, is "a systematic account of the usages of a language, as regards especially the parts of speech it distinguishes, the forms and uses of inflected words, and the combinations of words into sentences."

A great deal more could be said by way of telling what grammar is not, but it seems advisable now to venture something about what it is. We shall revert to the negative side of the question, though, because that will aid in distinguishing various branches of the study of the language, all of which are necessary. Working knowledge of the correct use of the language comprehends more than can be covered by any true definition of grammar, and for this reason the substitution in school books of such titles as "Language Lessons" instead of the old-fashioned "Practical Grammar," etc., commends itself. It is with some slight hesitation that a new definition of grammar is

offered. One special reason for the hesitation is the fact that the word "grammar" is not etymologically circumscribed in meaning; it is essentially a broadly comprehensive word, and justifies Dr. Peter Bullion's assertion that "English grammar is the art of speaking and writing the English language with propriety." Such art includes the choice of words to be used, and that may better be learned as a separate branch of study, as may rhetoric, spelling, and pronunciation.

Here is our new definition: English grammar is the established system of forms and associations of English words, including the classification of words as parts of speech, the various inflections and other changes for modification of sense, and the various methods of relationship of words.

This is by no means so restrictive as some scholars have tried to make the term. Richard Grant White, for instance, called English a "grammarless tongue." But he was by no means the first to say it, as witness the following, from "Lectures on the English Language," by G. P. Marsh: "'Another will say,' argues Sir Philip Sidney in his Defense of Poesie, 'that English wanteth grammar. Nay, truly, it hath that praise that it wants not grammar; for grammar it might have, but needs it not, being so easie in itself, and so void of those cumbersome differences of cases, genders, moods, and tenses, which I think was a piece of the tower of Babylon's curse, that a man should be put to schoole to learne his mother tongue.' The forms of English are so few, its syntax so simple, that they are learned by use before the age of commencing scholastic study, and what remains to be acquired belongs rather to the department of rhetoric than of grammar."

What is meant in these quotations is evidently merely a system of word-variation called inflection, or changes of expression by means of changes in the form of the word. This is shown more graphically in "The English Language and English Grammar," by Samuel Ramsey, as follows: "If we take such a qualifying word as 'earthen,' or 'English,' which with us has only one form, its synonym in Latin might have 36, and in Greek 45 variations. . . . The Spanish verb presents (theoretically) 120 variants; the Latin, 444; the Greek, according to Kuehner's Grammar, 1,138, according to Professor Müller the round sum of 1,300; the Hebrew, 246; and the Arabic, 2,100; while Professor Whitney cites the Rev. T. Hurlbut as saying that he had ascertained by actual computation that an Algonkin verb admits of 17,000,000 variations. If, then, grammar be merely declension and conjugation, which is not far from the truth, it plays comparatively a very insignificant part in English."

Some of the assertions here are worth a somewhat closer inquiry than their authors could have made. Are the few forms and the simple syntax learned by use before the age of commencing scholastic study? They may be pretty nearly in the comparatively few families where the language is spoken accurately. But the thought of the great prevalence of inaccurate speech

leaves the impression that it is well worth while to study English grammar, and that better teaching is needed. Moreover, many questions in grammar are not decided alike by different persons.

Goold Brown wrote a very large book entitled "The Grammar of English Grammars," first published fifty years ago. He gave a list of former publications, mostly school books, numbering nearly five hundred, all of which he had consulted, and most of which he criticised as containing false grammar. Since then many more text-books have been made, and probably not one which would escape severe faultfinding from any real scholar who would take the trouble to criticise in detail. This being so, it is not at all likely that even what is contemplated by the present writer can be done faultlessly.

His purpose is to write a series of papers on "The English Language," principally to consider grammar, but with the broader title so as to include all that may be thought advisable, with liberal quotation from text-books with reference to disputed points.

(To be continued.)

Written for THE INLAND PRINTER.

RESPONSIVE CHAPEL READING FOR SERVICES FOLLOWING TYPOTHETAE CONVENTION.

BY ARTHUR K. TAYLOR.

BEHOLD, what manner of man cometh to the counter!

He that hath an order — yea, a large order.

For the land is filled with prosperity, even as a union publication is filled with ads.

The streets are filled with trolleys, and the byways with automobiles.

The sky is darkened with a multitude of wires, and the air, even the air that we breathe, is jerked hither and thither by the man who manipulath the marconigraph, so that a man draweth his breath as a weapon, even as a weapon of death.

A man ariseth in the morning and awaiteth not for the sleep to depart from his eyes, but straightway goeth and taketh an eyeopener, that he may go about his business fervently.

He worketh under a steam pressure of 280 pounds to the square inch, and when he explodeth under the grievous strain are there not eighteen men to take his place even before the coroner hath gathered together his remains? Yea, it is even so.

And he whose mind is filled with craftiness, who is as an eel for uprightness, and whose office is in the twenty-seventh story of the sky-scraper that reareth its head even unto heaven, so that it taketh two men and a boy to see so far as to the top thereof (ancient jest, series of '32), lo, he maketh so much money in the morning that he knoweth not at noon how much he is worth, and he goeth forth to celebrate the season of his prosperity; he eateth of rich viands and drinketh of strong waters, wherefore he lieth down and sleepeth,

and when he awaketh he is in the midst of poverty, for hath he not slept forty-five minutes, and in that time hath not his broker—even he that buyeth and selleth for him—hath he not swiped his margins, cashed his collateral and departed from that place? It is even as it is written.

But behold the printer; he knoweth not of collateral nor of margins, save only that margin which is around about a page.

He laboreth from the break of day even to the setting of the sun, for are not the men that hungereth and thirsteth for good printing as the leaves of the



Photo by Ken F. Beers.

ALL COONS LOOK ALIKE.

trees in number, and are not the firms that do such work as the sands of the desert, and the profit that ariseth from the dealings of one with the other—is it not as hen's teeth? Let us weep together, for this is the truth even as the gospel.

For what printer selleth his wares for all that they might bring? Let him that so thinketh sell of his wares to one who hath but deskroom and a cheek that is as flint—even him that hath an advertising scheme—and behold he selleth the same wares at an advance of three hundred and twelve per cent and getteth his money on the morning of the second day.

And yet again, what doth a printer know of cost, even the cost of his own wares?

For doth not one man who dwelleth in the city that is called Phil-a-del-phia, which is over against Camd-en, cry in a loud voice in the hearing of many men that it costeth an simoleon and a quarter to set a single thousand ems, and another writeth it to the trade papers that it costeth no more than half an simoleon to do so much, yet the first man goeth home and taketh a large job at the rate of one-third an simoleon for each thousand ems, and the second man taketh all the work that is offered for any part of an simoleon that is offered; for doth not each man that printeth

fear every other man that is a printer, but loveth every man that buyeth printing, to the end that he who doeth printing for a livelihood is like unto the man who hath touched a live wire; he loveth it not as a business, but he hath not the strength to let go.

THE PRINTER'S OATH.

"Say, Clam," said Breehee Juenard, after they settled in the back room, "whin I goes in th' Dootchman's this afternoon I hears two min talkin' about the prenter's oath, an' wan sez, 'Man, but it's awful! I don't blem 'em fer not l'avin' 'em in church in Mitchigan,' an' the other sez, 'An' they won't l'ave 'em in church in Omaha, neither; that they'd ought to be choppin' their heads off.' What is ud about th' prenter's oath, Clam?"

"Oh, man dear, th' prenter's oath's a turrible oath!" said Clammy Mutch, and he held up his hands in horror. "'Tis me that knows ud. For sure, Breehee, didn' I hang out at a prenter's s'loon wan s'ason. An' I'd hear thim prenters whin they'd be chewin' about square-min an' rats, an' holtin' session an' chapel-meetin's, an' puttin' this wan on th' slab an' trimmin' that wan. Sure, me bye, I kem near goin' to work fer a prenter wance!"

"How wuz that, Clam?" asked Breehee.

"That was afore they interdooced thim typesettin' machines. Wan evenin' thim prenters was chewin' about workin' aff th' huke, an' who was gettin' th' nonp'ril an' settin' th' ads., whin a lad they calls Scotty hands me his rule an' says, 'Clam, you go up an' holt down slug six to-night.' 'Sure, man,' sez I, 'I'm a molder, an' I couldn't prent a line. All I knows is to shake out me flure an' ram th' sand.' 'Don't make any diff'rence,' sez he, 'you kin prent better nor some o' thim blacksmits' 'at's a holtin' cases on that sheet.' Thin he calls th' drinks an' some more prenters calls th' drinks—fer ud wuz pay-day night, an' thim prenters wuzzent feelin' good pay-day night lest they had wan in th' air all the time."

"An' did you go, Clam?" asked Breehee, as he nudged closer.

"Well, sir," said Clammy, reminiscently, as he lit a cigaret, "we used to had a molder named Hank, that wuz a purty handy bye wud thim sulphur words, an' we t'ought he could say a few whin he'd hit his t'umb wud a hammer, an' Hank wuz wud me that evenin'. So whin I tolt Scotty I wudden do't, Scotty opens up. Holy sufferin' sailor! Thin's whin I heerd th' r'al prenter's oath—wan like thim min wuz talkin' about. Oh, cripes, ud wuz fierce! An' understan', Breehee, Hank wuz th' strongest cardman in th' union, an' he'd as l'ave take p'ison as a seegar wudout ud had th' label, but afther he listened to Scotty a while he blushed an' he sez, 'Clam, I'm on'y a poor, weak, strugglin' amachoor. I don't know anniething at all. That prenter cud do ud backwards an' gimme carrds an' spades.' An, Hank wuz a purty tame gazook afther that, fer it tuck all th' consate out uv 'im. An' I never heerd him take an oath to this day, an' he goes to church reg'lar."

"But what bekem o' th' prenter, Clam?" asked Breehee, interested.

"Oh, he got so fine at th' business that they gev him a job in th' guvermint office in Washin'ton," said Clammy, as he tilted back in the chair. "I suppose, though," he added, "that whin he gets let out there he'll come back an' open a s'loon."—*Davenport (Iowa) Democrat.*

AS NECESSARY AS THE BREATH OF LIFE.

I want to say that THE INLAND PRINTER is as necessary to me as the breath of life. You deserve credit for the compilation of such an excellent trade journal.—*John D. Migeot, Philadelphia, Pennsylvania.*



THE PRESIDENT'S THANKSGIVING TURKEY.

Horace Vose weighing a Rhode Island turkey, which he always sends to the White House for the President's Thanksgiving Dinner.



THE INLAND PRINTER

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JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
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FINANCIAL.

THOUGH the country has been passing through a tremendous contraction in speculative values, there has not been a correlation in the money market. Decreasing prices in the stock markets should be reflected by decreasing strain upon the banks, and until the national bank statements of September 9 were consolidated and made public, the opinion was general that the money market was being improved under the incessant liquidation. It was a surprise to find that in the twelve months of descending values the aggregate loans of the country had expanded \$201,000,000 against a decrease of \$53,000,000 in individual deposits. The deduction is forced, that, while the speculative contingent in the stock markets has been forced to liquidate, the burdens of the business public have increased in an inverse ratio. Upon no other theory can the heavy loan advance be postulated. The causes of this are on the surface: the rise in the price of materials following increased wages has reduced the profits of many classes, and forced business men to become heavy borrowers to cover in the differences. Support for this view is to be found in the detailed figures which show an evenness of the loan increase all over the country. New York, which has ever been the top-heavy portion of the country with respect to loans, reports an increase of \$24,500,000, or four per cent in the year; the country outside its reserve banks increased \$176,500,000 or six and one-half per cent.

There are other features of this statement which make it especially interesting in illuminating the financial condition of the country as a whole. The decrease in individual deposits was made in New York city. There the loss in a year was \$153,000,000, or eight and one-half per cent. The country outside shows a gain of \$100,000,000, or three and one-half per cent. The wide difference simply represents the changing in the loan demand. Decreasing stock borrowings in New York were followed by deposit reduction, the increase in this item being represented by the increase in bank capital. In the country, the proportionate increase in banking capital was relatively smaller and loans added to the deposit account through redeposits. The banks report an increase of \$50,000,000 in cash in their vaults in a year, which would be a singular result from expanding loans and decreasing deposits were it not that this item happens from the additional bank-note circulation, and even here the institutions have not held their own, for the accretion is \$7,000,000 less than the increased issues. All of the \$63,000,000 gain in other money in circulation in the year has been absorbed by the public, the State and savings banks.

These detailed and dry figures may be uninteresting in themselves, but they serve to impress the fact that, while business has recoiled from its highest expansion, while speculation has been beaten back, and values cut in half, the country as a whole is adding to its indebtedness in the face of a decreasing activity. It uncovers

a sore spot in the general situation, and should induce greater caution and more restraint.

While it is impossible to analyze the condition of any country's business, there are certain tendencies which appear in the mass of the movement that help to arrive at some conception of ever-changing affairs. The operations of business are largely recorded in the national bank statement and the foreign trade of the country. Our foreign trade has thus far this year been running counter to the previous eight or nine years. In trespassing upon this subject, one is apt to run upon some established opinion, for the view of our foreign trade takes color largely from the political bias of the individual. However, there has been a growing disposition to regard much of the so-called economic discussions from both political platforms as largely pure silliness or demagoguery. The two things which now stand out prominently in the foreign trade are the continued increasing imports and decreasing exports. The latter follows from the lessened grain and cotton shipments and their related trades. Our manufacturing products have always been from thirty to forty per cent of the total. In the past three years we have had a steady reduction in breadstuffs and domestic products, and along with it the manufacturing exports have been at a slight decrease. It may be true that we have been utilizing all our products at home and have had little to furnish abroad. We have now reached a point where there should be an expansion in the marketing of our surplus manufactured goods, and it is with respect to this feature that the more recent foreign trade has a peculiar and puzzling significance. In the month of August, for the first time in eight years, the value of dutiable goods exceeded the value of free or raw material. In the month, the imports of manufactured articles were \$17,670,000, and the export of manufactured articles \$33,770,000. Only by comparison can we get a full view of these figures. In April, 1897, our imports of manufactured articles made a record, the month before the passage of the Dingley bill, of \$17,134,000. With our expansion of business at the turn of the century, we were on the high road of invasion of the foreign markets. In March, 1900, our manufactured exports were \$44,767,000. They are now thirty per cent less. In November, 1901, our imports of manufactured articles were the lowest, at \$9,703,000. Present imports are at an increase of nearly one hundred per cent.

These figures, after eliminating minor influences, simply represent the respective cheapening production of the country to or from which they flow. Our higher price for everything has cut down our ability to sell abroad; the depression of the past three years in Europe has cheapened articles there. This is the business deduction, and, in connection with the national bank statement, furnishes ample material for the reflective mind.

Uncertainty pervades the marts of commerce; the fairly good cereal harvests are offset by the third suc-

cessive year of a small cotton production. The drop of twenty per cent in the estimate of cotton, coming with the opening of October, was a decided shock to the large interests dependent upon the staple. While it means continuance of good prices to the cotton planter, equalizing his decreased production, it means lessened spindles and higher prices for cotton goods, and in the adjustments there will be few who will have a real benefit.

It is evident that the conditions are not conducive to a widely distributed revival of business activity, and the usual expansion which occurs every spring will not be on a large scale next year, for we enter upon the quadrennial election, with its flood of utopian promises that every party's panacea will adjust the difficulties that arise primarily in the fluctuations in marketing the productions of the soil. P. S. G.

THE DRIFT IN THE LABOR MOVEMENT.

CLARENCE DARROW, of Chicago, is in some respects a unique figure. As a lawyer he is said to be in the enjoyment of considerable patronage from corporations, yet the public knows him best as a champion of labor. More than any other man, perhaps, he is looked upon as the trade-unions' attorney. He has defended union officials in many law suits, and was principal attorney for the miners before the Anthracite Coal Strike Commission. Mr. Darrow has recently appeared in a new rôle, that of public critic of the labor movement, and there is reason to believe that his views and the fearlessness with which he expresses them have caused something of a flutter in the dove-cots of the higher leaders. But what the "learned brother" of the bar has to say is worthy of more than passing notice by unionists and the people generally, for he is not only friendly to organized labor but has had more than a peep behind the scenes and brings to bear on the situation the discerning and analytical qualities of a trained mind. Some time ago he took occasion to deprecate the tendency to restrict union activities to the institution of boycotts and strikes for the purpose of securing increases of wages. This he characterized as being a burdensome policy, which ultimately accomplished nothing, and at best was simply a wearisome plodding around in a circle, too often attended by mischievous incidents. Not content with this, Mr. Darrow practically charged ninety-nine per cent of the unions with frittering away their time and energy in the pursuit of nonessentials, hinting that, as now conducted, American trade unions had reached the limit of usefulness, and paid his respects to the "leaders" in this unpalatable manner:

"There is no effort now on the part of the leaders to bring about any permanent good out of this vast wasted energy. Where can you point to any good the American Federation of Labor has ever done, except agitation, which is a rope of sand, to melt away under the first strain? They represent millions of laborers,

but are they bound together to correct any real abuses? They are just an organization, as though that was an end instead of a means to an end. Now is the time to accomplish something. If the leaders will change their policy then trades-unionism will live, but not otherwise."

Mr. Darrow's advice is that the unions study economic questions and discover why workers do not get more of what they produce, and then "go into politics," in the best sense of that trite term. He also contends that the greater the productivity of labor the higher its compensation will be, and thinks the unions should encourage those things which tend to enhance the quality and quantity of their members' work. For these utterances Mr. Darrow has been freely criticized in the vigorous language common to the labor press. Mr. Gompers himself made reply, but candor constrains the admission that that gentleman usually handles criticisms of his organization much more logically and convincingly than he did Mr. Darrow's. It is impossible to resist the temptation to digress for the purpose of pointing out that cheek-by-jowl with President Gompers' reply was an article by a "pure-and-simple" unionist, who assumes to be an authority on statistical lore, in which it was asserted that at this time labor — organized and unorganized — receives seventy-five per cent of what it produces. If true, this not only supports the position taken by the attorney, but leads one to infer that in the well-organized or highly-paid trades the workers are receiving more than their share of the "socialized product." In short, there are no more fields for the unions to conquer under the wage system, and if the material condition of their members is to be improved it must be accomplished by bringing about a change in the economic system.

Leaving the perplexing question of what percentage of its product labor receives, and returning to Mr. Darrow, we find him a little later taking a step farther and saying he is convinced a change in union policy is inevitable. He has been studying the British trade-union movement at first hand and concludes it moves along similar lines to the American movement, with practically the same results, at least in a historical sense. "The whole trade-union movement of America," asserts Mr. Darrow, "has followed in the wake of the English lead. The history of labor organizations in the United States, with all of their trials and tribulations, their victories and defeats, is but a faithful copy of the tempestuous struggles of the English workmen. To be sure, we Americans have written our history much faster, exactly as we do everything else with greater speed, but we do them more rapidly because the way is no longer strange and untried."

Our critic then correctly argues that the thinking unionist — the man who is not blind to the lessons of history and knows that mere numbers do not necessarily denote virility or real, lasting progress — is becoming apprehensive of the dangers which beset his

cause and is concerned about the future of the movement. He tells us the British unionist has passed through this initial period of doubt and indecision; he is in the very presence of the peril. Mr. Darrow traces the struggles of the transatlantic unionist to free himself from the nullifying effects of old and unjust laws and judicial rulings, and tells how the trade unionists succeeded in securing the adoption of laws which granted them partial immunity from the common-law conception of what constitutes conspiracy. He also shows how decisions such as that recently rendered in the celebrated Taff-Vale case have practically deprived unionists of the benefits of the remedial legislation secured a generation or so ago. These acts of the judiciary have aroused the British workingman, and they have their counterpart in the United States in the ready use of the injunction in labor disputes, and this more or less eminent lawyer explains the attitude of the bench toward unions thus:

"It might be worth while to inquire why the enemies of democracy (trade-union movement) always resort to the courts with such good result. The reason is very simple, and is true in England and America and the world over. The courts are made up of the most successful lawyers, and these have naturally been in the service of the privileged classes, and have come to view all questions from that side alone. The law is not like arithmetic or geometry, a fixed science, but it depends entirely on the opinion of the men who pronounce it, and this opinion has almost always been by men whose whole life has been spent with the privileged class."

According to Mr. Darrow, this condition is fully realized in Great Britain, hence the impending revolution in methods. The American unionist, having less respect for the sanctity of the law, which he sees flouted in a contemptuous manner by the rich and men with "pulls," still hopes in some undefined way to minimize the effects of judicial hostility and to evade the results of ignoring injunctions. Our union officials not only belittle these adverse rulings, but affect to believe the pendulum will soon swing to the other side. Economic and social conditions aid the Britons in seeing the issue more clearly, and they have concluded the courts are destined to give them more rather than less trouble — and who ever heard of an institution or branch of the government willingly surrendering power it had arrogated to itself? The British workingman, knowing the courts will continue to be used to his discomfiture, has determined — and it is as natural as that night should follow day he should so conclude — that he must wield some more formidable weapon; therefore he has made up his mind to go into politics and influence the legislature. There is much division of opinion as to the manner in which this move shall be made, but it is all but settled, according to Mr. Darrow and other informants, that the British unionists are going to devote much of their spare time to politics. Meantime the more aggressive spirits have opened a political campaign, willy-nilly, without any set program

except that of implacable opposition to decisions of the Taff-Vale character, and have met with such success as to surprise even themselves. The bitter denunciations and malicious misrepresentations of unionism by press and pulpit, coupled with the attitude of the courts, seem to have aroused such a spirit of resentment among the working people that that element has come to regard party ties lightly. The prounion sentiment is so strong and so deep-seated that in recent bye-elections to fill vacancies the labor people have won some astonishing victories. In one instance they elected their candidate in a district which was not an industrial center; in another, a minority of two thousand was converted into a majority of three thousand; and in still another, the old parties found the feeling so overwhelming they let the election go by default, allowing an obscure unionist to be returned by acclamation. These results have intensified the desire to go into the political field, and unionists now feel convinced that with intelligent leadership they can accomplish great and definite results. So determined are the sturdy toilers of Great Britain to control the power that makes and unmakes courts, that Mr. Darrow is moved to prophesy that at the next general election "there will be scarcely a district that will not be contested by a labor candidate—a man who will stand for the rights of the trade unions."

The logic of the situation is that what is happening in Great Britain to-day is but a forecast of what will be happening here to-morrow. The shadow of coming events may be seen in the election of labor mayors in several New England cities. But what else is to be expected? The avowed purpose of the anti-union war now being prosecuted in this country is the same as that of its prototype across the water—to curtail the economic effectiveness of trade unions. If that be accomplished, one of two things will result—either the working people will become cowed, supine and unprogressive, or they will seek to elevate themselves along other lines. As only decaying peoples mark time during the march of progress, we may be sure American workingmen will not tamely submit to what they regard as encroachments upon their rights, and they will seek relief through political channels. Neither the superficial reasoning or derision of the press, nor the advice of sleek union officials steeped to the eyes in the comfortable optimism of bureaucracies, will deter them. Circumstances will force the rank and file to wage political warfare, as the opposition aims to leave no other opening. The government system in England makes the law-making power more responsive to the public will than it is in this country, but when the unions go into politics earnestly and seriously, that obstacle will be overcome. As had previously been pointed out in these columns, if the anti-union program be put into effect, it will not settle the labor question—it will merely change the character of the weapons; and in America—so some party managers now admit—give a great impetus to socialism. W. B. P.

INSTRUCTION IN ACCURACY.

CAN accuracy be taught? This is a question that Dr. Earl M. Pratt, of Chicago, lecturer on accuracy, answers in the affirmative. For a number of years Doctor Pratt has been collecting evidence and facts to show the enormous losses to the human family due to a lack of accuracy. It is due to Doctor Pratt to state that he was working at his theories many years before the "Letter to Garcia" was published. There is no ready-made, cut-and-dried recipe for the inculcation of accuracy, and when the lecturer begins to unfold his thoughts to the listener for the first time, a recollection of Doctor Holmes' gentle sarcasm,

He speaks of undisputed things
In such a solemn way,

surely comes to mind. Nevertheless, it is evident that the research of Doctor Pratt and those associated with him in gathering data concerning the causes of mistakes and inaccuracies, and in the preparation of experiences, so that the student may be, as it were, filled up with an appreciation of the causes leading up to errors, must have an appreciable effect upon those who care to give the subject careful attention.

Accuracy is the habit of attention joined to some degree of imagination in the direction of causation. When Doctor Pratt can save the printer from the compositor who sets the wrong type in the wrong measure and dumps it in the wrong place, or from the pressman who prints the wrong form on the wrong press in the wrong ink on the wrong paper, we will be all right.

THE CHAPEL AND ITS CHAIRMAN.

THE chairman, or father, of the chapel is the pet aversion of many employers, who seem to regard the official as a veritable ogre, bent on destruction and the creation of as much trouble as possible. That some queer sprigs have been elected to the office or had it thrust upon them can not be denied, but the great majority of chapel chairmen are, like most of their fellows, trying to do their best in this world. Theirs is a thankless job; criticized by employees for conservatism and viewed with suspicion by employers on account of being ultra-radical, it is small wonder the position often goes a-begging. Even the kindly disposed Mr. Cherouny pictures the chairman as an incompetent, ignorant, over-enthusiastic fellow, whose conception of unionism and its purposes have been imbibed from yellow-backed trade-union novels and stirring labor plays that are presented in the "ten-twenty-thirty" theaters. Though the essayist takes pains to show that the unreasoning prejudice of employers prevents many of the better class of workmen from accepting this position in book and job offices, yet Mr. Cherouny sounded too low a note when depicting the chairman in "The Burial of the Apprentice." There is also room to differ from Mr. Cherouny's view of a chairman's duties, but one must remember that he idealized the functions for

the purpose of more easily making clear his argument. Figuratively, the chairman may be the voice through which the oppressed express their disapprobation of existing conditions, as our New York friend says; but in reality, in offices where the official is not insanely opposed by the employer, he is far from being hated and disliked. His duties vary in different localities, but nowadays he is not authorized to call strikes or decide what a man shall be paid, unless, as often happens, the office defers to his judgment on a moot question.

Much has been said from time to time of chairmen naming the hour at which men shall begin work, interfering with proofreaders and so forth. These complaints are always based upon newspaper-office practices, and on a bare presentation of them it would appear the chairman was really "it," and the uninitiated might well become alarmed. Where such customs obtain, they are simply arrangements of convenience between the foreman and chairman. In one instance the former is relieved of the necessity of keeping track of the numerous shifts, and has no further trouble after he informs the chairman when he wishes various "phalanxes" to start work. In the other case, instead of dictating on questions of style, as some would lead us to believe, the chairman merely sees that the proofreaders are consistent in their marks, thereby preventing annoyance to the compositors and useless expense to the office. In case of disagreements between the chairman and the readers the foreman is, of course, the arbiter. This system saves much time and confusion as compared with what ensues where compositors protest to the proofreaders individually. A judicious chairman invariably puts a quietus on more complaints than he approves or takes up for investigation. Some foremen attend to all such matters, but it is the opinion of many who have worked under both systems that where the good offices of the chairman are invoked there is less friction and consequent loss of time than under the other method. True, there is the question of the delegation of powers by a foreman, but in a newspaper office all such small things are lost sight of in the desire to get the paper out in quick time and in presentable shape.

As a rule, the unions content themselves with requiring that chairmen shall collect dues, look after subscriptions for charitable purposes, preside at meetings of the chapel and act as spokesmen for the employees when necessary. They are usually active in union affairs to the extent at least of knowing what the law requires, and on this account are regarded as an authority, by employers as well as employees, on such matters. Thus we see the major portion of the duties which fall to the lot of chairmen and which have been made the basis of criticism are those imposed by the customs of the office. If an employer is inclined to take advantage of every opportunity that offers to "Jew down" the men, then the chapel usually endeavors to select "a fighter" for the position. But where the employer is regarded as fair, the employees

seek as their spokesman the man among them that they believe can present their arguments in the most convincing manner. Chapels play no mean part in maintaining the integrity of the typographical union, but with the passing of piecework they were shorn of much of their glory. And, in addition to that, the development of business-like methods in the union has deprived them of the power which they often exercised indiscreetly. Chapels no longer order strikes of their own notion or take it upon themselves to amend scales. To attempt to do any of these things under the present régime would involve the participants in trouble with the local or international union.

The chapel and its chairman are here to stay, irrespective of abuse or opposition, as they are not without a mission. Even anti-union employers, when on dress parade, vociferously profess their desire to "get close" to their employees—to learn their honest opinions on matters of common concern—and it would be difficult to find a medium through which this may be done as thoroughly and as successfully as through a well-organized chapel. Calling the employees into the business office one by one and putting them through a mild-mannered "sweating" is a poor way of eliciting expressions of honest opinion as compared with the freedom of a chapel meeting.

W. B. P.

THE MILLER CASE AGAIN.

THE *International Bookbinder*, of Washington, D. C., the official paper of and "published by the International Brotherhood of Bookbinders," is not at all pleased with the article in the September issue of THE INLAND PRINTER captioned "The Miller Case." Discussing any phase of this miserable affair is extremely uncongenial to one who has maintained that trade unions as a rule are fair and exhibit some degree of common sense in the disposition of their business. But as the *Bookbinder* accuses this writer of having, through malice or gross negligence, misled the readers of THE INLAND PRINTER, the matter can not well be passed in silence.

After stating that, in the objectionable article, the union-made stint was severely criticized and Washington's bookbinders' union rules were unfairly said to encourage loitering and laziness, the *Bookbinder* remarks:

The article throughout is very inaccurate and exceedingly unjust to the bookbinders of Washington, D. C., as it shows that all the knowledge W. B. P. possessed of the subject is what he gleaned from the daily press. . . . We desire to state for W. B. P.'s benefit, and all who are interested, that there is no such thing as a "union-made stint" in the Government bindery. About half the force is required to work steadily eight hours each day, the other half is required to turn out a stated amount of work which is termed a task, and as it is now enforced the full maximum amount of work is required from each individual. The union has the right the same as any other union to arrange an equitable schedule on work that is generally done on the piece system in private establishments, but they have never put into effect any task

without having it amended, endorsed and approved by the Public Printer and foreman of the bindery.

I am too well acquainted with the inaccuracy of the daily press on labor matters generally to accept anything it might say as the truth, without presumptive evidence of a corroborative character. When a statement is based on a newspaper utterance, it is my habit to give the source of the information. But in this instance the information was not gleaned from the press, but through members of the bookbinders' union and from well-informed employes in the Government Printing-office, and that nearly a year ago. In fact, knowledge of the binders' stint came to my attention during Public Printer Benedict's administration, when certain compositors wished to institute the same system in the composing-rooms, or, at least, wanted the Public Printer to make a stint for other craftsmen as well as the compositors, or else abrogate the stint for composition then being enforced for the first time. The question came before me in my capacity as a trade-union official, and, being opposed as a matter of principle either to the Typographical Union attempting to establish a stint or gratuitously suggesting to an employer how he should treat employes in other departments than the composing-rooms, I did not then investigate closely the methods said to prevail in the bindery. It is recalled distinctly that bookbinders at that time boasted of the "easy thing" they had, and there was some talk of men being able to do a day's work in five or six hours.

It is pleasing to hear that these stints were approved by officials of the Government Printing-office; while in no way justifying the establishment of stints, this endorsement takes some of the rawness off the edge of the transaction. So far as I am advised, this declaration is the first intimation we have had from union sources that the stint was aught else than a union regulation. But I am assured, in the face of the *Bookbinder's* assertion, that the union has placed a limit on work without the consent of the office authorities. Let that conflicting evidence be as it may be. Possibly the Public Printer or foreman has amended and approved the stint, yet it appears to have been very much of a "union stint." The organization is said to have fined men for exceeding the limit, and representatives of the men — not of the office — have instructed newcomers as to the amount of work they should do in a day. If it had been an office stint, the Public Printer and his subordinates would have enforced its provisions at first hand and not waited action by the union. It would be interesting to know if the organization disciplined those who failed to fill the bill. And, if the stint was an office and not a union affair, what was the matter with Miller, anyway? If we are to believe he simply violated an office rule, then Washington Bookbinders' Union occupies a unique position in its zeal to see that office rules are enforced. That is the prerogative of the employer, and the most rabid so-called radical has usually conceded it to be such.

While technically the office authorities may have approved the stint, the conclusion is irresistible that, speaking in a large sense, it was the union that made it effective.

Twice in a six or seven hundred word article the *Bookbinder* tells us that, "as it is now enforced," the task is a continual grind. Well, all involuntary labor is more or less of a grind, and it is reasonable to infer that as the task *has been* enforced there was justification for the obnoxious assertion that the union's rules encouraged loitering. We know now there is a difference between what is and what has been, and the union stands convicted, inferentially, of not enforcing the stint law when violations operated to lessen the amount of work done.

Hot on the heels of its vigorous denial of the existence of a union stint, the *Bookbinder* proceeds to preach the economic fallacy that any union has the right to arrange an "equitable schedule of work." Whence comes this right? Does the union purchase the labor and pay the wages? Usually the buyer and not the seller determines as to whether the quantity or quality of the purchased article is satisfactory. It is agreed that the union has a right to a voice in determining the hours its members may work, and if it does that, why should it establish a stint? Why do not the unions fight for the establishment of stints, and let questions as to length of the workday take care of themselves? If the *Bookbinder's* assertions were true, that would obviously be the sensible thing to do. But unions are estopped from doing it because they are conscious they have no moral right to enact legislation that would put the speedy man at a disadvantage or do violence to the basic principle that tacitly underlies all engagements entered into between employer and employe — that the latter will give an honest day's work for the stipulated wage. This means that he will labor faithfully, and not that he shall either "rush himself to death" or busy himself devising means by which he may do as little as possible. As a matter of fact, it is neither politic nor honest for an employe to "soldier" just because he is speedier than his fellow-workman and receives no more money. The manly and profitable way to even up things is for the fortunate workman to insist on adequate remuneration.

Among other comments of the *Bookbinder* which might be replied to is an expression of surprise "that W. B. P. should attempt to injure a labor organization." There was no desire to injure the union in question, but if the bookbinders of Washington are in that state of mind in which they regard all criticism or advice as being provoked by malice, then many strange things of recent date are explained. To put it expressively and tersely, in that case they are troubled with "swelled head," and, of course, kindly meant suggestion is lost upon them. It is safe to venture the prediction that there was nothing essential in the article complained of that had not been exploited on the floor at union meetings. But the binders are not the only ones inter-

ested. Much against their wishes, other craftsmen find themselves involved, and the final word, so far as the union side of the controversy is concerned, will rest with them. In writing two months ago, I aimed to set forth the views of the great mass of these interested unionists on the issue raised, and the many words of commendation coming from employes in the Government Printing-office and others, would indicate that their views were fairly "sensed." Surely there is no bookbinder who does not regret the Miller incident, and as the matter stands at this writing, the quickest and easiest way to recover lost ground is for the bookbinders to abandon the fallacious idea that has caused them so much discomfiture and worked such injury to trade-unionism generally. If they think they will receive the sustained support of organized labor, they are deluding themselves. Despite resolutions of labor bodies with high-sounding names, acute observers have noticed the trade-unionists do not support measures of which they do not approve. And that unions are not enamored of stints—even as now enforced—is demonstrated by the fact that as a rule they do not adopt them or pass resolutions favoring them. And the bookbinders should remember that this is particularly and peculiarly true of the printing trades—even including bookbinders outside of Washington.

W. B. P.

THE APPRENTICESHIP QUESTION.

LOOMING large on the horizon of craft affairs is the apprenticeship question. It is being discussed in a somewhat systematic manner by employers, and soon typographical unions will be compelled to take cognizance of the subject in the regular routine of business. This is one of the results of the recent Typographical Union convention, which amended one of the many laws to read: "All local unions must pass laws defining the grades and classes of work apprentices must be taught from year to year of their apprenticeship, with the aim in view that they may have the opportunity of acquiring a thorough knowledge of the printing trade."

If history repeats itself, and there is no reason why it should not in this instance, and the employers or the unions undertake to legislate on this subject separately, each viewing the situation from their own standpoint, there will be confusion, many clashes and possibly trouble. In such circumstances it is almost inevitable that the cause of all this agitation and legislation—the worthy apprentice about whom we are so solicitous—will be lost sight of, and fortunate, indeed, if his second condition is not worse than his first—were such a thing possible.

This would be lamentable, but such a contingency can easily be avoided if the craft starts right in its attempt to do something practical. "The interests of labor and capital are identical" is a much abused phrase, but it comes as near having real significance as it ever does when the apprenticeship system is under consideration. Under existing conditions the phases

of the subject that tend to arouse hostility or ill-feeling are of minor importance, and can well be regulated for the present. Speaking broadly—and broad, liberal treatment is much needed—the subject for immediate discussion is not "How can employers 'make more' out of apprentices?" nor is it "How can boys be barred from learning the trade?" The real issue is, rather, "How can we formulate a system whereby deserving learners may be encouraged, justice done the apprentice and the standard of workmanship maintained or improved under present industrial conditions?"

Here we have a question that must appeal to craft pride and to the altruistic instincts of craftsmen in a manner altogether unusual in trade affairs. Its mere statement should call forth the good wishes and best efforts of all. Such is the frailty of human nature, however, that it is patent, if, in any given city, the Typothetæ or a union undertakes to work out this problem alone, suspicions will be generated, and—without reason perhaps—the respective parties will soon find themselves engaged in a contest to get the better of each other. This probable unsatisfactory outcome would be obviated by the parties coöperating. And why should they not, when that is the only method by which something substantial can be accomplished?

It is, therefore, suggested that before undertaking to legislate on this question the union or Typothetæ, as the case may be, appoint a committee—requesting the "other side" to do likewise—for the purpose of canvassing the situation. There is much misapprehension among employers as to the union's true attitude toward apprentices, and, by the same token, mistrust and suspicion of the employers' good intentions are rampant among unionists. And, despite this, there is not so much disparity between the views of the average employer and those of the average unionist on this question. The trouble has been, and is, that we naturally hear most from the extremists in both camps. Their views are set side by side, and we thoughtlessly say the employers and employes are as far apart as the poles on this matter, whereas the great mass of both elements are within touching distance of each other. Committees of the character suggested could, at least, clear away the smoke that has arisen from the hot utterances of the radicals, thereby disclosing common ground for their constituents to meet on.

The welfare of the apprentice and the best interests of the craft being the objects in view, the committees should be composed of men who understand shop and trade conditions fairly well, and, above all, be sufficiently sincere in their friendship for the apprentice to make the sacrifice necessary to do their share toward educating the craft up to a realization of its responsibilities in the premises. An energetic joint committee of this character might, in great good friendliness, cover the entire field, investigating such cognate subjects as the desirability of encouraging trade schools and otherwise supplementing the training received in offices. In other countries, and in other industries

in this country, economic conditions have compelled recourse to such aids, and it is a moot question whether the printing trades are not ripe for the innovation.

Acting individually, neither the employers' associations nor the unions can make much progress in this matter. Nor can the parent bodies accomplish a great deal in a practical way, though in their official pronouncements they very properly assert their desire to discuss and improve the apprenticeship system. To the local organizations we must look for practical results, and, obviously, the first necessity is that the interested parties understand each other, and a free and full expression of views in a common forum is the best way of attaining that end. The plan could not be a complete failure, for no inconsiderable beneficial moral effect will accrue from such representative committees meeting to discuss a subject appealing almost wholly to our better natures, and about which the respective parties are not actually at daggers' points.

W. B. P.

THE LABOR PROBLEM.

WITH all the discussion of the "labor question" that has been going on during the last few years, one has seldom seen coöperation mentioned as a means for ameliorating the condition of the working classes. During no previous era of trade-union activity has this subject been so ignored. It would seem that the once much-talked-of system whereby the employe would be his own employer has been relegated to the junk pile set aside for worn-out or talked-to-death social and economic panaceas. About twenty years ago coöperation was a pet theme with the orators of the Knights of Labor, and at one time during the eighties it was a poor town that did not possess several coöperative enterprises fostered by that comet-like organization. But long before the days of the Knights the idea had appealed to American workingmen, for fifty years or so ago, when the National (now International) Typographical Union was instituted, the worthy founders specifically opposed the establishment of a Government Printing-office because they thought a coöperative society composed of journeymen printers might be organized to do the work. This declaration of opposition was supplemented by the well-known arguments relative to the dangers that lurk in a system which makes the Government an employer on a large scale. After a few years the union became reconciled to a government printery and advocated the establishment of what is now the Government Printing-office.

This back-down was not more complete than have been the failures of the great majority of the coöperative enterprises in America—in fact, the few successful ones may be taken as the proverbial exceptions which prove the rule of almost invariable disaster. The generally accepted explanation of this is that workingmen are unable to satisfactorily conduct a business concern. This is not wholly true, for in Europe, and

especially in Great Britain, this form of endeavor has achieved wonderful success. There may be something in the allegation that British workingmen, acting collectively, show better business acumen than their cis-atlantic fellows. At all events, the British unions seem to be more businesslike in their methods than ours are. There is an absence of the mawkish sentimentality and peanut politics which are such burdens to the American trades-union movement. But the main cause for lack of success is probably found in the fact that the true underlying principles of coöperation were not well understood, and were not adhered to even when understood. In Great Britain coöperative societies are by law inhibited from suing or being sued—in other words, they can neither contract nor collect debts. This compels them to do business on a strictly cash basis, which not only inculcates habits of thrift among coöperators, but gives their stores and factories an immense advantage over concerns which buy on time and sell on credit. Such institutions catering to working people must suffer heavy losses, especially during periodical depressions, from which the coöperators are free. Another characteristic of British coöperative societies is that votes are apportioned on a democratic basis, each member having one vote, irrespective of the number of shares he may hold. In America, most of the coöperative ventures did not eschew the credit system, but rather incurred indebtedness and gave credit from the beginning, and votes were determined by the number of dollars invested, which opened the door to the capitalistic practice of the large fish swallowing the small ones as soon as a possibility of success became apparent. They were in reality joint-stock companies with extremely limited capital that labeled themselves "coöperative" in the hope it might attract philanthropically inclined investors or sympathetic customers.

Not only are the laws of Britain superior to ours in that they are designed to preserve the essentials of coöperation, but the American yearning for "big" things militates against societies starting in the humble manner that many of the now successful British organizations did. This contempt for small beginnings is especially well developed in the American workingman, as is evidenced by the manner in which he essays "to go into politics." When that subject is being discussed the orator speaks to deaf ears if his plan does not contemplate capturing the executive and at least one other branch of the Government at the next election. To suggest that the working people endeavor to control school boards and municipal councils—in which they are mightily interested, by-the-by—would be scouted as frivolous. Yet that is what the plodding Briton has been doing for some time, and now he is building up a respectable and influential representation in Parliament, composed largely of men who have had some training as legislators and public servants in the capacity of school trustees and aldermen.

To whatever cause may be attributed the failure of

coöperation in America, there is little likelihood of its being revived — or started, if you prefer — on a comprehensive scale. The necessity for costly machinery in manufacturing precludes the establishment of business with limited capital. If it was impossible to secure the financial aid to successfully conduct, say, newspapers or printing-offices, ten or twenty years ago, how much more difficult it would be in these days of expensive equipment, keener competition and costly franchises? But these conditions do not portend a decline of the system in Britain. There many of the societies are well supplied with funds and able to keep abreast of the times. Some idea of the immensity of the industry carried on by these workingmen's societies is suggested by the statement made to the British Trade Union Congress that they employ about ninety thousand persons and pay out in wages over \$15,000,000 a year. In some of the industrial centers, coöperation is the economic creed of the people, and the mass of figures showing the trade of distributive and the output of productive societies assumes the proportions of a statistical showing of a third or fourth-rate nation. To illustrate the extent to which the coöperative principle is engrafted on English working-class life, an American workingman who has toured England mentions the town of Oldham, which has a world-wide reputation in the cotton-spinning industry. It also enjoys an enviable reputation among coöperators, and well it may, if the following pen picture does not outdo the best efforts of a Kansas landboomer. The gentleman mentioned, in a letter to a labor paper, says: "Many years ago, the workers of Oldham thought out the problem and resolved to coöperate together for their mutual advantage. The result is that there are seventy-five coöperative spinning mills in that one city and the capital invested in these mills is \$25,000,000. They are not only owned by the workers, but entirely managed by them. The shares are issued at \$25 each and workers are allowed to pay for one or more shares on the installment plan. These mills have been very successful; in fact, the most successful cotton mills in England. They have paid as high as forty-six per cent dividends in one year, though this, of course, was an exception. There are one thousand operatives in these mills that are worth from \$5,000 to \$10,000 each, and there are many more worth from \$1,000 to \$5,000. But this is not all. In this same city there are many coöperative stores, both retail and wholesale, and several building societies, with a capital of about \$18,000,000, so that the workers in this one city have nearly \$45,000,000 invested in productive industry. Besides this, Oldham is one of the largest home-owning towns in England, due, no doubt, to the good sense the workers had to coöperate for their mutual advantage."

It is strange, indeed, that such a powerful agency for the advancement of the interests of the wage-worker should be allowed to fall by the wayside by American social and economic reformers.

W. B. P.

CONFERENCE OF THE NATIONAL PUBLISHERS' ASSOCIATION AND THE I. T. U.

THE threatened break in the amicable relations heretofore existing between the International Typographical Union and the National Publishers' Association over the arbitration agreement has been averted. On October 6, and for several days thereafter, representatives of the above organizations held a conference in New York and considered, among other things, the suggestions approved by the recent Typographical Union convention. These embraced the formulation of a code of procedure which would eliminate admitted causes of objection and prevent the possibility of fraud or collusion on the part of arbitrators.

It will be remembered that the most exciting incident of the Typographical Union convention was Colonel Driscoll's charge that President Lynch had violated the agreement in disposing of disputes at Seattle and Spokane. The charge was made with great deliberation, Mr. Driscoll speaking in his capacity as labor commissioner for the Publishers' Association. Mr. Lynch denied the accusation, and, as was stated in *THE INLAND PRINTER*, intimated he had assurances that some Eastern publishers did not approve of the policy pursued by their fellows on the Pacific coast. There is good authority for saying the conference demonstrated the truth of this assertion, and there developed a disposition to criticize the Western publishers for indulging in what the unions' partisans have termed "unfair methods." In these circumstances, coupled with a desire on both sides to give the system of arbitration a fair trial, it is not surprising that an understanding was reached. The convention's suggestions have been adopted, and it is claimed that, as amended and amplified, the arbitration agreement "is in better shape than ever."

As this journal goes to press, the Seattle and Spokane cases are being considered by representatives of the association and the union, but it is understood this review is to be confined to the original causes of controversy between the parties primarily interested, and will not take cognizance of the much-talked-of action of Mr. Lynch, which constituted the burden of Mr. Driscoll's charge of bad faith.

The conferees at New York were: Publishers' Association, Mr. Taylor, of the *Boston Globe*; Mr. Ridder, of the *New York Staats-Zeitung*; Mr. Lowenstein, of the *St. Louis Star*; Mr. McCormick, of the *Chicago Record-Herald*, and Colonel Driscoll; Typographical Union, President Lynch, Secretary Bramwood and Vice-Presidents Hawkes and Miller.

REALLY PIED THIS TIME.

"Jim," said the editor, "where's that poem about the 'Pied Piper of Hamelin' that has been on the standing galley for a month? Better hunt it up and run it in the first edition to-night?"

"Can't do it, sir," explains the make-up man. "One of the galley rats pied it yesterday."—*Judge*.

Written for THE INLAND PRINTER.

SELECTING TRADE.

BY F. W. THOMAS.

IN speaking of a young man who is one of the most successful printers in the city where he is located, an observant paper salesman recently said to me:

"I do not believe that he gets any very high prices for his work, but I attribute his success to the fact that he has catered to and obtained a *substantial* class of customers, whose business is steady and who pay promptly. His shop is always busy, and he discounts his bills."

There is a whole sermon in that short paragraph.

This printer himself once said to me: "I don't take any stock in transient trade. I would rather have a smaller list of customers, even though their work is done a little closer, for then I have something to depend upon. It takes less office work and leaves me more time to run my business. I have few if any losses, and on the tenth of the month I can collect my money in chunks big enough to do me some good."

I can well remember the time when I was a very young man, and had been in business but a couple of years, I complained to my father about the disappointing character of some of my customers. He told me that some day when my business was larger and better established I could get rid of such customers. The idea seemed impossible to me at that time, for new customers were hard to get and even poor ones must be kept.

I have lived to learn the wisdom and correctness of that observation.

The trouble, however, with many printers is that when they have built up an established trade, they do not have the judgment or backbone to rid themselves of the undesirable customers or unprofitable trade.

Customers who are constantly looking for trouble, hunting little excuses for unreasonable allowances, standing off their bills, and so on, are worse than useless to the up-to-date printer. They consume time that should be devoted to better trade. They frequently aggravate a man into a state of mind that unfits him for dealing with others more deserving, and make the business seem one unending stream of annoyances.

In nearly every established shop there has accumulated a certain amount of business which, owing to its character, or owing to the fact that it was originally taken at too low a price, nets the office little or no profit.

Were a printing-office a purely buying and selling business, such sales would not be so bad, for even if the margin were exceedingly small it would be that much gain, but a printing-office is practically a factory *with a limited output*, and if the facilities are taken up with unprofitable business, it is a physical impossibility for the full quota of profit-earning work to be handled. In other words, the poor business necessarily displaces an equal amount of good business.

It will pay every printer to go over his business carefully and weed out the bad customers and the poor

trade. A sharp raise in prices is the most tactful way of doing it. This results in either getting rid of the work or making something out of it.

There are some surprises in this plan for the overtimid printer, for often he finds that the undesirable trade stays at the higher prices and thus becomes good trade, and so the printer learns that he has been doing the work for less than any one else will do it.

Do not be afraid; the loss of poor trade never hurt any one and never will.

The printer whose shop is always busy, all of whose work pays a moderate profit, and whose customers are



Photo by E. M. Keating.

HUNTING IN COLORADO.

the kind who pay their bills, will make more money and make it easier than the one who gets some big prices but loses that profit in the time given to poor trade and collecting for it.

HOW GEORGE ADE CAME TO WRITE FABLES.

George Ade's own account of how he came to write the fables that have made him famous, of which the latest are included in his "People You Know" (Harpers), is given as follows in the *Boston Literary World*: "In 1890," writes Mr. Ade, "having risen to a weekly income of fifteen dollars, I lit out for Chicago, where I got a job on the *Morning News*, later the *Record*, as a reporter. The following year I had pretty good assignments, and in 1893 I did special *World's Fair* stories. When the fair closed up I became the father of a department in the paper called 'Stories of the Street.' I had to fill two columns every day, which, with a cut or two, meant from twelve hundred to two thousand words. My stuff was next to Eugene Field's 'Sharps and Flats.' When Field died I got his desk. I used to get desperate for ideas sometimes. One lucky day I wrote a story on a church entertainment, in which Artie was the spokesman. That was in 1895. I heard from that story so much that Artie was given a show once a week. In 1898 I ran up against the fable of the old serio-comic form. I had learned from writing my department that all people, and especially women, are more or less fond of parlor slang. In cold blood I began writing the fables to make my department go, but I had no idea that those fantastic things would catch on as they have. My first one was entitled 'The Blond Girl Who Married a Bucket-Shop Man.' Soon other papers asked permission to copy the fables, and then to share them with the *Record*, and by-and-by a publisher collected them and made up a copyrighted book. There you have the whole thing in a nutshell."

THE MAN AT THE WINDOW

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

"Cyril!"

"Alexander!"

The two messenger boys clasped hands.

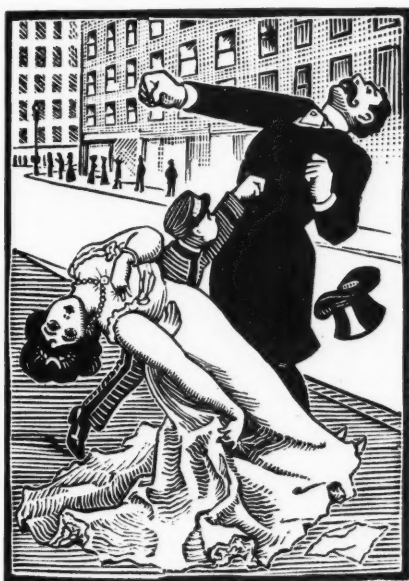
It was on Madison street—that busy thoroughfare where many streams of humanity meet in whirling vortexes.

The afternoon sun lighted up the features of Cyril Smith, the courageous young messenger boy.

His steel-gray eyes glinted as he gazed at his friend and comrade, Alexander. He had regular features and a regular suit of messenger-boy clothes.

Thus begins the first chapter of Number I of the strenuous Lad's Library, the story being "Handsome Cyril, or the Messenger Boy with the Warm Feet," written by George Ade, illustrated with thrilling woodcuts cut by hand on real wood by F. Holme, the thrilling wood-cutter, and published by the latter at the Bandar-Log Press, Phoenix, Arizona.

Mr. Holme announces that this is the first of a series of seven tales, all to be in similar vein; and that no pains will be spared to make the mechanical details as bum as possible;



THE HERO SAVES THE BEAUTIFUL LADY.

if he really wants to know it, and will apply privately, I can tell him one point in which he can make them bummer—only one, and that is not for publication, lest the professional imitators of Mr. Holme be too much encouraged. Otherwise, not feeling competent to pass a critical opinion on the first book, I have taken the matter into the final court, and have secured expert opinion; thus:

Found messenger boy No. 46, age fourteen, name Goochy—alias Guchi, Goutchee, etc.; hair light red, eyes light blue, hide fairly complete but difficult to find scars and other marks on

account of overlapping of freckles; admits he has trouble in donning regular messenger-boy clothes, owing to small quantity of cloth in trouser legs (evidence here of corporate greed); claims high critical ability on score of familiarity with profession, and having read all the recognized libraries of fiction designed for readers of his class.

After reading "Handsome Cyril" carefully several times, No. 46 spoke as follows:

"Dere ain't nuttin' in dis little sheet—gimme a match, will yer, mister—t' giv' d' idear dat dis man Ade is goin' t' cut no ice in d' fiction pond. He makes a stiff runnin' but he don't hold d' cards. See? First place, d' dam t'ing ain't big enough.



"A PISTOL SHOT RANG OUT."

An' d' style 's horse-car—dey don't write novels dat way no more. Old Sleuth useter."

No. 46 ruminated sadly for a moment, thinking, no doubt, of the vanity of human things as shown up in the changing methods and fading glory of Old Sleuth.

Then, proudly, "Who d' 'ell is dis George Ade, anyhow?"

After a moment's reflection (which seemed to bring no answer to the query), No. 46 started slightly, smothered some remark or other, and dropped the tiny bit of cigarette that had been wedged ecstatically between his fingers and his lips; in an instant he had extracted another, already partly smoked, from the pocket of his jacket.

"On d' flat—please lend me a match, will yer, mister—dis little ac' smells fishy, don't yer know it does? D' pitchers ain't so flabby. D' one on d' cover 's hot spit—do you grip d' action in it, mister? Dough I ain't keen 'bout de red speckled lady—her blood ain't right. D' story feels to me a little slow in d' stretch. Ain't enough doin' in it. Messenger stories orter be d' very swiftest kind, don't yer know dey had? Say, what time is it, mister?—no, dere ain't no use of me tellin' youse 'bout d' ac's in detail. Tanks. Got ter hurry. Naw—meetin' of d' union."

* * *

From Mr. Alfred Bartlett, of Boston, we receive a number of new calendars, all quiet-colored, pleasing in general tone, and different from the usual calendar of commerce. Mr. Bartlett also issues a small reprint of "A Remarkable Almanack," originally published for the year 1903, and reviewed in these columns some time ago.

Among the calendars, Mr. Edward Penfield's "Stenciled Calendar" is the most striking; it is printed on manila stock

of a brownish tint, and contains seven posters of domestic animals, drawn in a very simple style, in broad stenciled masses, with spots of color carefully arranged. The general effect of each page is distinctly decorative, albeit one may be tempted to



"SPLASH!"

wish that the cow might be delivered of her pained expression. This unhappy look on the face of the cow is almost certain to contaminate one's cheerfulness, especially as she must serve for two months, including dog days.

Then there is the *Canterbury Calendar*, made to stand upright on a desk or shelf; a fantastic woodcut rendering of Chaucer's pilgrims, tangled in design but quite successfully archaic, and very pleasing in color—dull reds, greens, blues, brown and gold being used.

Finally, Mr. Bartlett sends out two of the same general type, "The Symphony," and "A Calendar of Prayers by Robert Louis Stevenson." In the first, a collection of obviously cheerful quotations from Emerson, Thoreau, Stevenson, Swing, Roosevelt and others is used, some lettered and some set in type (thus obtaining a variety in appearance each month) all carefully printed in red and black, and surrounded by a rather unsatisfactory border. The quotation idea is a popular one, as shown by the sales of some ill-wrought illuminations of the same texts, though it would seem that one might grasp the meaning of these simple bits in less time than a month; and surely the borders will have lost their modest claims to beauty in less than a year. However, the whole is immeasurably superior to the lithographed effects heretofore so common.

The Stevenson quotations seem to me the better of the two, but it is a severe test for an author well-beloved.

* * *

Mr. George Shelley Hughs, printer by trade and reformer by destiny, has just published a book called "Boken," which he hopes will exercise a potent influence in favor of spelling reform; also other reforms. In his preface Mr. Hughs says:

"I was born September 24, 1849, at 11 A.M., in central Jorja. Eny astrolojer wil tel yu that that fact is sufficient tu account for anything that looks od or bold in this book. I giv the particulars, that tho' hu wish tu do so ma verify my statements in the corse ov the book. The astrolojer wil tel yu also about hou much I mite be affected by flattery, or by adverse critisism, or by advice."

After that, few would be moved to flattery, or to advice,

and as for criticism, Mr. Hughs defies it. Later in the book he says:

"There is only one rezon huy eny part ov this book has bin ritten, and that is that no one else hu cud rite it wud rite it. . . . Ther is a deluj ov boox, and mor ov the prevailing kind ar not needed. I rite tu bring in nu matter, and I bring in nu matter huen I rite. This is mi excuse tu miself on this occasion."

In the matter of the spelling, Mr. Hughs proves his case from the first page. He makes a few changes in the alphabet, sets up a glittering example of what a man can do when he has not lost his nerve, or been browbeaten by tradition and custom, and tells you to go ahead. Nothing is spelled wrong if you can make out what it means. It was Daudet, I believe, who envied the Russians because no phrase in their barbarous tongue had become trite; we have all envied Chaucer. Cometh Mr. Hughs to show the way. Nothing looks trite when you spell it as you please; it brings new life to our outworn English speech.

Consistency is not required, else why knock the *c* out of *criticism* and retain it in *advice*? Note also that Mr. Hughs puts a *t* in sufficient (*suffitient*), and that in other respects he changes by no law save his own sweet will the matters that the rest of us acquired with birchings. O glorious Liberty! O excellent Reform!

And yet—I fear the Grecians even bearing gifts.

The subject matter of "Boken" is not so important. The book narrates, in the easy-running meter of *Hiawatha*, the story of the author's conversation with an unearthly guest, who, being questioned about the origin and destiny of the universe, was completely graveled, and disappeared in high dudgeon, having, meanwhile, consumed a hearty meal of earthly victuals at the author's expense. Then the poet gives up the notion of solving the riddle of life, and betakes himself



"I SUSPECT FOUL PLAY."

to other fields, the rest of the fairly thick volume being devoted to a long narrative poem, with notes.

This poem gives an account of Boken, a prairie village, and the love affair of Miss Jenny Wilson, the "Buty of the villaj." How all the men stood around waiting for Jenny to choose—as the pigs, clustered in clamant chorus, await the fall of the last peach—and how Jerry, the astute traveling man, fearing lest business suffer on account of the tie-up,

begins his campaign; how Jenny has a warning from a ghostly lover, and how the charcoal magic fails to show her fate; and, finally, after many vicissitudes, how Jenny becomes Jerry's beauteous bride.

All this is narrated in Hiawatha meter, spelled with revolutionary freedom, and accompanied by notes on geology,

to his work the principles of design, of pure composition, and worked out, independently, many of the wonderful secrets of the Japanese. And at last he died, unknown and weary of it all.

David Cox lived more prosperously, and accomplished things more commensurate with his powers. He began at scene-painting, made a comfortable livelihood, was successful as a teacher, and worked all through his long life at the problems of landscape. His art shows a wide range, a fine knowledge of harmony in color, and a strong inclination toward the more modern freedom of handling.

Lastly, Peter DeWint is treated. He was, as all his work betokens, a strong, steady man, of wide and accurate vision; his greatest charm as a painter is in the uncommon—well-nigh unique—richness of his color, and the consummate ease with which he rendered great effects. His life, while in the main uneventful, is made the theme of a fine piece of character writing by Mr. Walter Shaw Sparrow, who presents a portrait of the man, yet never forgets that it is in relation to his work that we desire to know him, and that DeWint was a man whose life and work were one.

* * *

It was two years ago, I believe, that M. Maurice Maeterlinck made public his opinion that he had not expressed himself

A Stenciled Calendar for 1904



By
**Edward
Penfield**

Published by Alfred Bartlett, Boston, Massachusetts

Copyright, 1903, by Alfred Bartlett

CALENDAR COVER.

metallurgy, taxation, politics, and the duty of Christians toward intoxicating beverages. Mr. Hughes says he has not been able to interest an established publisher—than which the book contains no more remarkable statement.

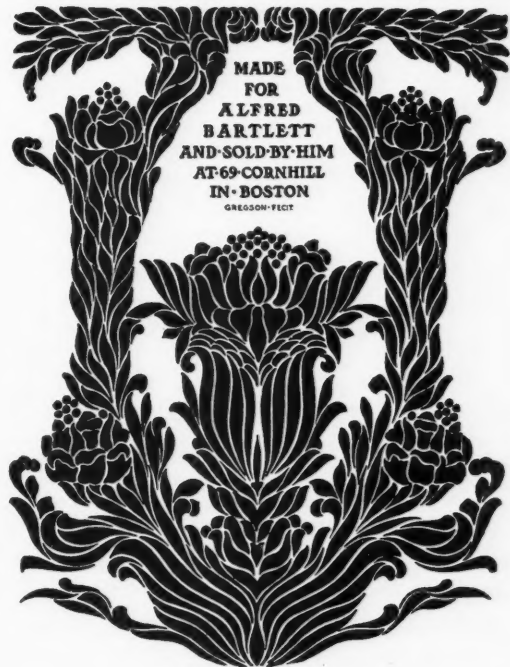
* * *

As the special summer number of the *International Studio*, John Lane has published a generous volume called "Masters of English Landscape Painting," treating of the life and work of John Sell Cotman, David Cox and Peter DeWint. The book is similar in general plan to the one on Corot and Millet published last winter. For its fine typographical appearance (since its plan attains a maximum of usefulness with the simplest and most beautiful means), for its scholarly and appreciative contents, excellent color printing, and for its appearance of dignity combined with vital interest, the book merits the highest praise.

The names of the three men whose work forms the subject of the book are more familiar to artists than others, especially in this country; yet a careful study of the work is sufficient to convince one that the title of the volume is not a misnomer. All three were leaders in a movement of great importance; all were only recognized at their true worth after death; and during life their careers show a marked similarity.

Cotman's biography is, perhaps, the most interesting, since he departed farthest from the accepted standards of his time, and met the greater misfortunes for his independence. A man of the highest gifts, tied all his life to the drudgery of teaching, and living one long mood of melancholy, he never attained in his work the full strength of his inspiration. He was among the first of English water-color painters to recognize the value of his medium for the simplification of landscape. He applied

THE 1904 SYMPHONY CALENDAR



COVER DESIGN.

according to his responsibilities in his plays, and foretold a change in his dramatic method. No one reading "Monna Vanna," of which a translation by Alexis Irene DuPont Coleman has just been published by Harpers, can fail to see that the change has actually been made.

The plot of "Monna Vanna" has already become familiar to readers generally; it presents, in its bare outline, nothing

strikingly new either to history or the stage; briefly, the theme is this: Pisa is besieged by the armies of Florence, and the people are starving. The commander of the Florentine forces, himself already betrayed in his own camp, offers to spare the city; his price is the honor of the Pisan commander's wife. This beautiful woman, Monna Vanna, to save the city, and against the protest of Guido, her husband, consents to the



Illustration by Miss G. M. McClure, from "The Country Boy."

sacrifice. She returns unharmed with Princivale, the betrayed commander. Guido refuses to believe, sacrifices her love to his doubt, and the play ends with Monna Vanna turning to Princivale.

The whole is written with great delicacy of shading, a modern spirit, and without the mystic veil that has seemed so much a part of the author's thought in his former work. Its interest lies in the interpretation of contrasts; the machinery is simple: Princivale and Monna Vanna on a high plane of sentiment, Guido on a low one of tradition—that of his age—and Marco, his father, as a philosophic medium; Marco understands both, sympathizes with both, and, frankly, makes the whole matter clear to the audience. Incidentally, Marco becomes too loquacious for the stage, but in reading the play one can not fail to be charmed by the broad kindness and subtle accuracy of his wisdom.

As a whole, the drama takes on a renewed interest in that it betrays its author's evident intention for the future; it shows more strongly than ever that M. Maeterlinck has been wronged in the careless use of the phrase "the Belgian Shakespeare,"

since now, more than ever himself, he is no more Shakespearean than before; and it shows—even in so small a matter as the introduction of his old and favorite incident of the jewel lost in the spring—that his poetic nature has not altered with his revised methods of presentation.

The typography of the book indicates clearly the presence of Mr. R. H. Russell, with the house of Harper, being bound in antique boards in a manner long in use on Mr. Russell's own publications. The presswork is rather worse than usual, and the paper unpardonably thick; the public is not really fooled about the size of a book by this kindergarten use of blotting-paper.

* * *

The Fleming H. Revell Company has just published, under the title "The Country Boy," a series of stories by Mr. Forrest Crissey, illustrations by Griselda Marshall McClure.

Mr. Crissey's work in the book is rather frankly autobiographical, and has the rich realism that comes into a conscientious presentment of actual things done; it also has the disadvantages of the same source. The gain in individuality is bound to be met by a loss of the typical quality.

The stories and sketches are fairly well knit together, though no effort is made at definite connection. All are of the quiet type, climax being sacrificed to truth. A reading of the book brings one a train of pleasant recollections, and a truly wonderful number of actual pictures, very clearly wrought; it is instinct with outdoor things, all seen in the light of boyish fears and appreciations; having read it through, one is tempted for a moment to think that the entire field is covered—that no cranny in the boy's experience has been left unexplored; yet, having been a country boy more recently than Mr. Crissey, and having given some study to the matter at the time, I am moved to believe that there is lots of material left.

The book seems to have many misfortunes, rather than faults. One of them, it would seem, is the aforesaid faith in truth above imagination; thus, in "Robinson Crusoe's Temptation," Harlow buys a pipe for his Crusoe escapade; Crusoe could not have bought a pipe—there was no store on his island; Harlow should have made his own pipe. Of course, I do not know what relation this tale really holds to its author's biography, but it seems too closely bound. This point is typical. One can not be sure it is a fault, for these departures from the perfect imagination have a place in the scheme of the book's verisimilitude.

The greatest misfortune, however, is from the publisher's standpoint. Typographically, the volume is similar to the well-known editions of Mr. Kenneth Grahame's "Golden Age" and "Dream Days," as illustrated by Maxfield Parrish and published by John Lane. This forces Mr. Crissey into a comparison, in the reader's mind at least, with one of the most charming masters of English prose now living; also it holds Miss McClure's effort beside the finished work of one of our most imaginative illustrators. Mr. Crissey knows that no friendly, no appreciative, voice would compare his work with that of Mr. Grahame.

Yet "The Country Boy" is a very worthy book; it is finely printed in a commercial way; the illustrations, though uneven, are well conceived and full of humor, delicately executed in pencil, rather poorly engraved, yet losing little of their individuality for that. The cover is nicely designed, but stamped in a discord of primary colors.

* * *

Mr. W. W. Denslow offers twelve small books for children this season; some are Mother Goose rhymes in the original, some, the same expurgated by the artist, and some new versions written by Mr. Denslow. The same work is also published in two larger volumes.

Mr. Denslow announces that he has improved the old stories by the elimination of all coarseness, cruelty, and everything that might frighten children. Leaving the discussion

proper to the experts, we beg to submit the fact that most children like best the tales that fairly run with gore—"heads all buggy," etc. The little savage in the child demands recognition. No one questions that the child would be quieter without the savage, but so far, I believe, no one has been able to eradicate it, the specimens produced without the devil in them being for the most part too dilute for service. However, the barbarian quality being generally regarded as undesirable, Mr. Denslow will find many to sanction his method.

The scheme in general seems to be a systematic change of motive in the stories. Thus, the Wolf in the tale of Red Riding Hood is aroused to his villainous plot by the desire for the cheese-cakes, honey, oolong tea, etc., which the heroine is taking to her grandmother. In the midst of his nefarious game, he is trapped by Riding Hood and her grandmother, soundly beaten—the gospel of force still holds in some degree—and at the last, after some conversation with the little girl, he decides to forego a life of crime, and reforms. So he

his pictures sometimes, but the need does not often appear. Mr. Denslow has found his field—and has worked it; it will be a long day before his rivals come.

THE PRESS CONGRESS OF ST. LOUIS.

The Ninth International Congress of Press Associations convened at St. Louis, at the Liberal Arts Palace of the World's Fair, in September. It was held under the auspices of the St. Louis and Missouri Press, of the press clubs of New York, Boston and the various cities and States of the United States, and of the authorities of the Louisiana Purchase Exposition, and was an event of great national and international importance.

At the Eighth Annual Press Congress, held at Berne last summer, Walter Williams, the editor of the *Columbia* (Mo.) *Herald* and press commissioner for the St. Louis World's Fair, being given full authority, invited the editors from all countries then assembled in the federal palace of the Swiss Republic to hold their next meeting on American soil, and the vast international assembly enthusiastically and unanimously voted its acceptance.

Three hundred leading editors therefore came from the various countries of Europe, Asia, Australia, Africa and the three Americas, joining, by their presence, in the national centennial commemoration of the great Louisiana Purchase. They came not only as visitors to the World's Fair City, whose great enterprise has attracted and interested them, but also as visitors to the entire country, with a view to learn to know, to study and understand its political and social institutions, its customs and life, all the resources of our great civilization.

They came as messengers of peace and good will, eager to see and learn as much as possible of this immense country and its leading men, and, in turn, have our press take a fraternal interest in the affairs of the press bodies of other countries and continents, promoting and cultivating a clearer mutual understanding and friendlier and closer relations between fellow journalists of every nation. This lofty mission has already been carried into various European countries by the Central Bureau of the World's Press Associations, the headquarters of which are at Paris and which comprises nearly fifteen thousand working and prominent journalists in France, England, Germany, Italy, Holland, Argentine Republic, Spain, Portugal, Switzerland, the United States, Austria-Hungary, and other countries. Only now, for the first time, these foreign press representatives crossed the ocean, modern argonauts in search of the golden fleece of international peace and concord in every part of the world.

Never before has there been so numerous and so well organized an invasion of our shores by the world's press. Its representatives met with most hearty welcome in the United States, and their deliberations at the Liberal Arts Palace of the World's Fair will not fail to awaken a general interest also in the new world, where the press is surely as powerful as anywhere. The sovereigns and governments of Portugal, Belgium, Italy, Sweden, Holland, France and Switzerland have identified themselves with these meetings, received and honored these press delegates from all civilized countries, and emulated in encouraging their coöperative efforts in aiding to strengthen this new international union of newspaper men.

Also, wherever a great exposition was organized, its authorities were anxious to have this press congress (called annually by the Central Bureau) meet in the very heart of such international enterprise. Thus the recent International Expositions of Bordeaux, Antwerp, Brussels, Hamburg, Budapest, Stockholm, Paris, did attract these press conventions and it was quite natural that St. Louis should follow their example, although, for various reasons, this ninth congress was called to meet there in 1903, half a year before the Louisiana Purchase Exposition opens its gates.

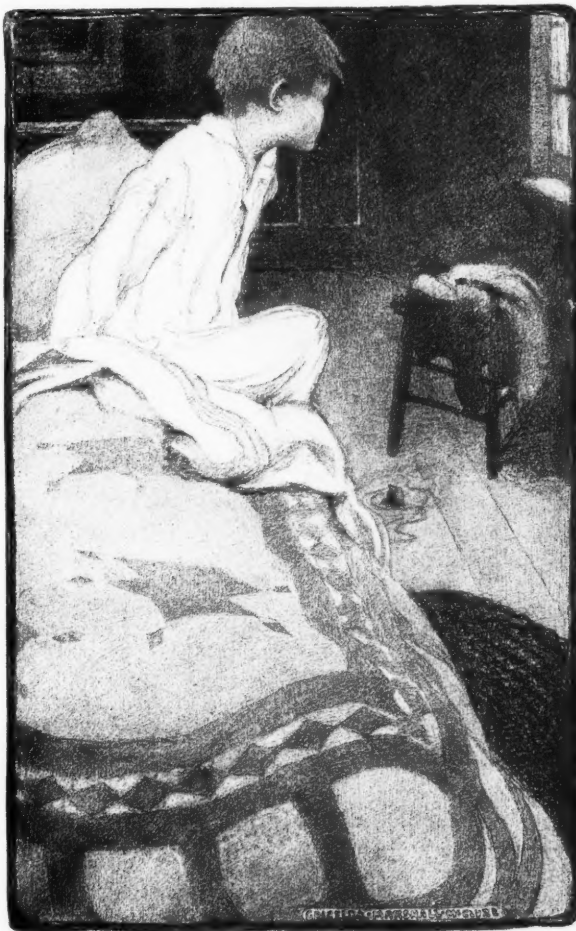


Illustration by Miss G. M. McClure, from "The Country Boy."

becomes the dog at the finish, carrying all the wolves in his district over with him.

Is the story improved?

The illustrations in color have the unusual merit of plentiful and always perfectly obvious humor, simple drawing and a fairly abundant invention. It seems as though we might hope for children's illustrations in a more artistic form without detriment to these qualities, but altogether Mr. Denslow's work has a personality and is done without affectation. Following the idea of his alterations in the text, he might edit



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THE CONVALESCENT.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ESTIMATING WHILE YOU WAIT.

CHARLESTON-KANAWHA, W. VA., August 19, 1903.

To the Editor:

I read with pleasure the editorial on "estimates." Only a few weeks ago in our town we bid, after careful study of costs, \$25 on a little job, that giving us a reasonable profit. We learned from the party that another house had taken it for \$15. The expense involved was \$17.40. There is entirely too much "instantaneous" or "figure while you wait" estimation of what a job can be done for profitably. We try to make a profit on every job, and not do a great many jobs, rather than keep our presses going all the time just to "see the wheels go round." We have not had a dozen prospective customers kick because we estimated carefully before we made our bid. Quite a number of times we did not get the work, but if we had taken it for less there would have been no margin for us. When there are more estimates carefully gotten up, and a charge made for them when there is an overabundance of detail, there will be a better field for the printer and better satisfied customers.

D. C. LOVETT, JR.,

Superintendent Magnet Printing Company.

SUCCESSFUL THOUGH INEXPERIENCED.

To the Editor:

ROME, GEORGIA, September 8, 1903.

I noticed an article in *THE INLAND PRINTER* lately about the success made by a man new to the business. This paper is another instance. It was started eight years ago, has never had a subscription list of over eight hundred, is perhaps the worst printed and edited paper in the country, yet pays its bills and pays to the proprietor from \$1,500 to \$2,000 a year. It will pay him this year the poorest it ever has, \$1,200, on the work of two men, and he, the proprietor, has no connection with it other than drawing the surplus. The jobwork is worth about \$700 a year. The proprietor knew nothing of printing, or in fact any part of the business, and to-day could not tell eight-point from twenty-four-point type. The writer came into the office three years ago and picked up all he knows about it now, which is not much, but has to his credit the fact that he has never lost money but once on a job. Of course, our opposition has been very limited or the paper must have gone down, but I am convinced that ignorance is the cause of a great deal of misery among printers. Competition does not cover it all. I mean ignorance of common business methods. The greatest difficulty I have had is with my printers. I have raised their wages and offered more, but can not get better work from them. They can do better, but simply will not. I let them go and get others, and for a month or two they are all right, then seem to lose their grip. We are paying now \$60 for a nine-hour day, and our printer is practically his own boss. I simply indicate in a general way how I want work done and then leave him alone. In jobwork my experience teaches that my judgment is as correct as their's and often more so; it also teaches me that printers of my acquaintance knew as much ten years ago as they do to-day. They do not improve. J. E. KNIGHT.

ONE-SIDED FONTS NOT WANTED.

To the Editor: HARTFORD, CONN., September 18, 1903.

Earl Stanhope, many years ago, considered casting Æ, Œ and combination f's as "inelegant and useless, burthening typefounders with expense of punches and matrices from which they might be exonerated." So, also, in his sympathy for the compositor he forgot his solicitude for the founder by proposing eight logotype pieces "to expedite the process of composition by saving in twenty pages 3,073 lifts."

Coming down to the present era, and jumping the many agitators between that elder day and the present, we find R. C. Mallette, in *THE INLAND PRINTER*, advancing similar views modestly. In a later number Paul R. Outlaw, of Greenville, South Carolina, rushes madly on, and sweepingly advises the typefounders to abolish all combination letters "from the face of the earth," the radical Mr. Outlaw's idea being the selfish one for his particular office, to gather more commas and apostrophes than now come in a single font. Individual needs often influence argument, and we judge there must be a run on dialect work in his office.

As the foundries continue to furnish the above condemned combination pieces all these years, in face of conflicting argument against, they certainly must be in demand.

I agree with the gentlemen in relation to combination f's, for the reason that using the single letter does not affect the utility of the double. It appears to me different with the Æ and Œ. By separation, we destroy their special cause for existence, as their sound is so delicately and poetically blended as to be inseparable. Age and usage guarantee their continuation in our alphabetical family. No font is complete without them. It seems arbitrary for a typefoundry not to include the Æ and Œ, while standard works use them. An experience recently convinced us of the inutility of a font of type we found minus these diphthongs, necessitating extra expense for cutting and casting. Aside from sentimental regard for age and usage and general beauty outline (not "monstrosities"), consider their practical business uses. There are numerous companies whose titles incorporate the Æ or Œ, with a large volume of printing, and their wishes must be consulted and acceded to. Individual discrimination against the use or nonuse amounts to naught. No matter how obsolete a type sign may be; there comes a day in the life of every print-shop when we must rake aside the dust of time and bring it into use again. If our modern font does not include the particular type character needed, we must straightway mutilate other letters to make it, or suffer delay and expense in sending to the foundry for a special cut, losing thereby profit on work, for we can not charge a patron special price for a type character once in use.

Typefounders use precision in assembling letters of a font according to their demand, so that little-used type characters are a mere unit of loss to the purchaser, still that unit is essential for completeness. We do not expect the kindly, obliging foundries to cast one-sided fonts to suit the needs of each of us for special work, being satisfied to order sorts when needed. All we ask is the full font of our daddies, and we will exchange our extra apostrophes for Brother Outlaw's Æ's.

Yours for Æ's and Œ's,

THEO. HERZER.

AN AUSTRALIAN'S COMPLAINT.

To the Editor:

SYDNEY, AUSTRALIA, July 11, 1903.

I have always been glad to put in a word for Americans when the chance presented itself, especially on the keen business ability displayed. But the series of growls I wish to emit into your right ear cause me to "take back what I have said."

A New York publication agrees to forward a series of its works on receipt of a reference and a dollar a week, or month. Thinking \$2.50 sent from here every month would "catch the

bill," I forwarded two lots, when a letter was received intimating that the paper's New York agents would attend to the matter. The aforesaid agents, although advertised here as their appointed agents, had no books in stock; in fact, had not received any to stock, except the posters which told us that "——'s books and publications on sale at all book-shops." Repeated inquiries of the agents here bring forth the answer, "Just as soon as the ship comes in we will let you know." It is now over six months since I wrote to the firm, and I am waiting, oh, *so* patiently! It is not the value of the money, but the damage it does to a concern. What is the use of advertising your books for sale if people are to be put off for six months or more? Any way, I hope to find mine in my stocking next Christmas when I hang it up!

Again, I forwarded 50 cents to a Boston paper for a twelve months' subscription. I received the January number O. K. and — "that's all." Feel pretty sure that the P. D. has put his foot through all the forms, because the "famous Boston 2-cent wonder" is still advertised.

I have growled at you, INLAND PRINTER, for not informing foreign subscribers *two* months before the expiration of their subscriptions, so that they may forward renewals in time. Otherwise papers are stopped, and one wonders if he will be able to get the in-between-numbers by the time the subscription reaches Chicago. This is a point all American publications should note.

Yet another case: In one particular issue of an advertising journal there was a paragraph informing its readers that the foreign postage was a matter that required looking into often, because foreign merchants refused to take in insufficiently stamped mail matter. In consequence, much business was lost through this error. Now this advertising journal sent me a 1-cent postal with the inscription thereon that my subscription had been duly received. Unfortunately, the postal officials taxed me 5 cents. So there's an instance. What's the use of a paper advising its readers to do one thing when they lack the forethought themselves?

HAL E. STONE.

DISAGREES WITH MR. DEWEY.

To the Editor: OMAHA, NEB., September 20, 1903.

THE INLAND PRINTER contained a short article in the September issue by E. B. Dewey on the subject "Italics." Mr. Dewey would have the founders cast italic upon the same body thickness as roman. I think many printers would undoubtedly consider it very impracticable. If the writer referred only to body-type the suggestion might possess some merit, but if his only reasons are because very often a line has to be put in italics, or vice versa, after the matter has been set, a pound has been sacrificed to gain an ounce. His idea would certainly not apply in the larger sizes. A convenience could very often be obtained, but it would also create an inconvenience. It is not necessary to point out very strongly how useful the italic face is, condensed, both in emphasizing and for decorative purposes. The use for the latter purpose is only limited by the knowledge of the compositor. A job can be spoiled by a superabundance or misuse of the italic, but a printer of practical and refined taste can not very easily dispense with it, and it is made useful by the very fact of its being condensed.

Mr. Dewey's argument would apply better on a typewriter. I am certain the best authorities will not concede the idea to be a meritorious one.

There is no question about the typefounder aiming to produce materials as near perfect as is possible. THE INLAND PRINTER has contained some very commendable suggestions to the founder, but in this last edict it does not first commend itself to practical printers, in my humble judgment. I want to ask every reader how often it is necessary to change roman to italic? If I am wrong I would like to be further schooled upon this subject.

B. R. BOWMAN.

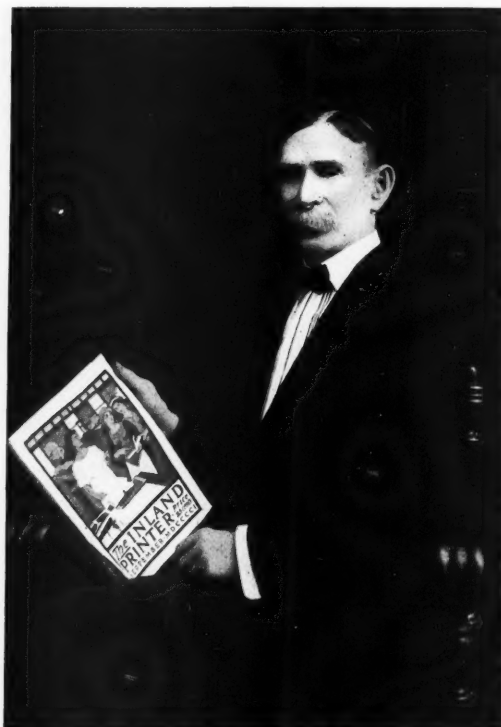
THE UNION PRINTERS' HOME.

To the Editor: WASHINGTON, D. C., September 8, 1903.

In the August number of THE INLAND PRINTER, Mr. W. B. Prescott has an article in regard to the prospective Bookbinders' Home, in reference to which the Printers' Union Home, at Colorado Springs, is mentioned.

It is not the intention of the writer to in any way criticize a gentleman who is so well versed on economic questions as the ex-president of the International Typographical Union, but am sure he will not take umbrage if I do not quite agree with him as regards our Union Home.

Anent the subject matter of the Brotherhood of Bookbinders, as to what will be the outcome of their discussion, it is far from my thought to say to them, "Don't!" Where, I ask, would be to-day the one hundred and over of our old union printers who are now going down the sunny side of life and turning into the sear and yellow leaf, if it were not for that



JOHN MC CORMICK.

institution? And how very many of the craft of *ars artem* have gone to that home and been restored to health and vigor, after years of toil and struggle, and have left it and returned to their vocations in life with no stinted praise for the Home.

That "a home is foreign to the purpose of a union, which is consequently not capable of conducting such a venture," we know positively to be incorrect. No better illustration of this fact can be given than to look at the magnificent temple owned by Columbia Union, No. 101. No one but a member of that union knows the vicissitudes and troubles that it has cost to own this home. But, you will say, that is not an institution for the sick and incapacitated printer. But that it is an eleemosynary institution is patent from the fact that the union pays no rent, has an income from rentals, and at every union meeting makes no small appropriation for the benefit of its unfortunate members. Of course, I agree that there is "no quarrel with the idea that aid should be extended to sick and unfortunate members," but the Home is

the only place the writer knows of up to the present date where he can get it.

Since the writer of this article last visited the Home, there has been erected a hospital annex at a cost of about \$14,000, and it is shown by the recent report of the trustees that during the past year an addition has been made to the hospital annex and there has also been constructed a greenhouse, milkhouse and other improvements, and little by little, year by year, the superintendent says, we are adding to the beauty of the Home, until it now challenges competition in a city famous for the taste and elegance of its residence lawns and public grounds.

There are many things flitting through my mind that I would like to say in defense of the Home, but know that, in a technical journal that contains so much valuable information as *THE INLAND PRINTER*, it would not be permissible, and will close by mentioning one little item: The total cost of a meal during the past year was 8.2 cents. To the old-time printer, who, in whilom days, around Park Row, gave up his 10 cents for a cup of dark coffee and two "sinkers," this meal would be, indeed, a Thanksgiving dinner.

It is a well-known fact that the Home is an expensive institution, but all good things come high—and where, Mr. Editor, will you find in this broad land a home where so many comforts can be obtained at the same price? As one who has given the Printers' Home much careful thought and consideration, will say that it will be hard indeed to make the thinking and reflective forty or fifty thousand union printers, who monthly pay their pence for its support, believe that it is what an ex-superintendent would call "A white elephant trimmed with red sandstone." No, the Union Printers' Home will always remain a monument to its projectors, and let us hope, Mr. Prescott, that you "builided better than you knew."

JOHN MCCORMICK.

THE EVERARD PRINTING HOUSE, BRISTOL, ENGLAND.

To the Editor:

LONDON, August 7, 1903.

Your journal has done so much to raise the standard of printing, not only in America, but in England and her colonies, that all who take interest in letterpress printing and speak the English tongue look to *THE INLAND PRINTER* for the best information of progress and all that is new in the printing art. It is for this reason, and because your journal is read by all who take pride in the printer's art, that I venture to address you regarding a new development in Bristol, one of England's oldest cities.

Myself a citizen of the "Republic of Letters," I have traveled over many lands and have seen most of the great printing-houses of the world. I have been, in my time, at the head of a thousand "hands" and many machines, and my business-card has generally given me the *entree* everywhere. I have seen Harper's, and De Vinne's, in New York; the University Press, and Prang's, at Boston; and the largest printeries at Chicago, St. Louis, Cincinnati, Cleveland, and many more, all the way to San Francisco. I have seen Nister's, at Nuremburg, the Staatsdruckerei, at Berlin, and the Government Printing-houses at Vienna and at St. Petersburg. But seldom have I met with a printing-house where the proprietors thought it worth while to adorn their buildings, to give art surroundings to their work-people, so that they might be led to see the beauty of things and do their daily work in an atmosphere of good taste. Nister has built a palace of cut stone for his color-printing industry at Nuremburg, but he told me that only on those conditions was he allowed to rebuild within the walls of the beautiful old city when his former factory got too small for his enlarging trade.

In London, the printing-houses are ugly blocks. In Edinburgh they are not much more attractive. Horace Hart, printer to the University of Oxford, has worthy walls to work in; but it remained for a printer in the ancient city of Bristol to

erect a building really in keeping with the dignity and antiquity of our trade.

The American pilgrim of the future will call at Bristol, not alone to see the ancient city and its cathedral, and to stand on the memorial tower which caps the eminence whence Cabot looked and longed to reach the new world of his dreams. The pilgrim of the future will have a starred note in his "Baedeker" of the day to see the Everard printing-house, in Broad street (a street which is as quaint and old and beautiful as many a bit of Oxford). Here he will find a façade as fine in its design, its decoration and its glowing color, as the House of the Renaissance at Verona, raised by the municipality of the present to show how Paul Veronese and his fellow painters of the Cinque Cento decorated the houses of the past.

But frescoed walls surrender their glories to the inroads of time, even in sunny Italy. The Everard house, on the contrary, should outlast the severities of the English climate for centuries to come. Built of terra cotta, covered with a fine vitreous glaze, and decorated in a style which has much of the Moresque but more of the Byzantine for its motive, this new Bristol printing-house has a remarkably impressive appearance. The elevation is noble. It culminates in a high gable, flanked by a pair of cupola-like turrets. On one spandrel of a central arched window is a vigorous figure of Gutenberg, his black-letter alphabet decorating the space of the wall behind, while his press fills the space in front of him. On the other spandrel is a companion figure of William Morris, the poet-printer, also engaged with the hand printing-press—the last of the masters who had no need of steam power—the brightest light that has shone on printing since Gutenberg. His alphabet filling the space behind him, contrasts its roman face with Gutenberg's gothic on the opposite side. Allegorical figures and emblems occupy other spaces on the façade.

The effect of the entire building is most satisfactory. The material is the same as that of Luca della Robbia, which stands as fresh to-day in the open air at Florence as the day it was set up, for glazed earthenware is practically indestructible.

I built a business house in London of terra cotta fifteen years ago, which, instead of looking as fresh as on its first day, would have been grimy and hideous by now had I used cut stone. Yes, Mr. Everard has erected a unique printing-house, and shown to all the world that glazed terra cotta is an ideal material for an artistic building.

Entering this palace of printing, the pilgrim will find himself in the offices, their walls frescoed with designs of the character of the illuminated manuscripts of the period of the dawn of printing. Portraits occupy the central spaces: Caxton stands for printing; Durer for design, and Senefelder for lithography. Mr. Everard's private office is on the first story, and here the walls have a scheme of decoration of Mr. Everard's own invention. Oblong panels are filled with representations of Wedgwood's cameo treatment of Flaxman's classic conceptions—painted to resemble relief—in the familiar blue and white so pleasing to the eye.

If the pilgrim be a printer or a *litterateur*—at least somewhat of the enthusiast, like himself—Mr. Everard will, doubtless, conduct him over his printing-office. Here he will see the finest machinery of Campbell and Miehle which New York and Chicago can produce; lithographic machines too, but with aluminum plates instead of stones; modern die-presses—everything, in short, which the most up-to-date printery in America could show. And every machine has its own electric motor, the familiar shafting and belting being conspicuous by their non-existence. How rare to find, in England, a printery so American in its up-to-dateness!

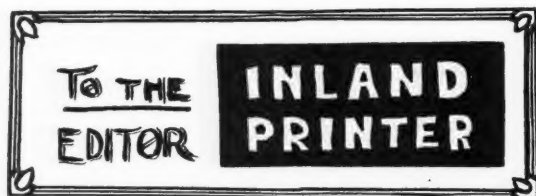
The composing-room has no special features save that the type is all new, for Mr. Everard casts all his own type from his own matrices, and renews it constantly, the foundry being kept as busy as any other part of the building.

Mr. Everard, whose father was a librarian, spent his youth in the great book-house of Hamilton, Adams & Co., London, and left it to become a practical printer. He loves his craft, but now, in his maturity, he has become enamored of the "three-color" art, and does the best work of the kind in England. He has written a book, a crown folio, entitled "A Bristol Printing-house," which tells the story of his life and work, and is excellent reading. All who love their INLAND PRINTER should obtain a copy of what he so modestly calls his "brochure." It is quite a master-piece of typography and color-work.

Trusting that I have not trespassed too much on your valuable space, I remain, sir,

Yours faithfully,

WILLIAM, SON OF MARCUS WARD.



Echo Office
North Fitzroy

Myrtle Street
Clifton Hill

MELBOURNE, VICTORIA,

15TH JULY, 1903

My Dear Sir

I am impelled, by reason of its very excellence, to write and tell you how deeply indebted I am to you for the publication of undoubtedly the finest printing Journal extant, *The Inland*.

It is no idle talk to say that each number is eagerly looked for by all in the office who subscribe; it is plain, unvarnished truth, and as such it is right that you should know it.

The variety of the subjects dealt with, the masterly handling of every detail, and the thoughtful, yet emphatic, manner of describing each process, can not but commend itself to the earnest student of the art typographic.

Facsimile of first page of letter received from Mr. John Clayton, Melbourne, Victoria.

A SESSION OF THE "KNOCKER'S CLUB."

BY LEON IVAN.

"I HAVE just caught on at Rush & Botchitt's," remarked the impecunious tourist, "and of all the dumps I ever struck that takes the bun. The type was bought secondhand by Adam and has been in use ever since and worn down to the last nick. Nothing but pi from one end of the shop to the other; the cases all littered with rubbish and nothing in them, and the racks covered with jobs picked to death and tumbling to pieces. The main guy knows as much about printing as a jack-rabbit, and the foreman picked up his trade between the acts of an Uncle Tom's Cabin company and imagines that the

louder he hollers the more work is being done. From the way he talks you'd think he wants a man to hold his stick in his mouth and set type with both hands. The first day I was there he fired a handful of cuts and copy at me and roared something about 'Running head half title; point gothic; sub-head point-point body in modern;' and was half way across the shop before I knew he had been talking to me. He is a rusher all right, and goes more on pedestrianism than typography. As long as the men fly around the shop flapping their wings, he thinks something is doing. The faster a man walks the higher it counts, and if you run into him it scores two. If he sees a man stop to read his copy or think, he gets dippy.

"By the looks of the cases, you would think the type was fired from a thousand-yard range, so little of it gets into the right place. The time tickets we have to keep there remind one of the story they tell about the Government Printing-office at Washington, where you get a few lines of copy and a bundle of blanks, with footnotes at the top, bottom and sides, stating that they must correspond with the time clock, the meteorological forecast and the signs of the zodiac, concluding with the P. S.: 'If any time is left after filling out these reports, the printer is supposed to print.'

"Everything has to be done by guess, as the tickets are a concentrated conglomeration of incongruous contradictions, and the boss calls out the fire department if you ask him a question. Stopping to rubber is a criminal offense, and asking questions is treason, for no talking is allowed under any consideration. He'd can a man who looks as if he were going to speak, so the only thing to do is to keep your eye on him and scorch around every time you think he is looking your way. The bull is so scared of his own job that he ties the can to a good man in short order, and if he don't get a big discount every paynight I miss my guess. A lot of dubs that don't know an italic quad from a paper-scratcher hang right on steady, and men who can set type all around them get in only two or three days a week if they don't play the sucker. The house claims to lose money on everything it does, and it would seem that the sole source of revenue must be derived from printing signs to stick around the shop.

"Every time the guy comes around he tells the men not to waste any more time on what they were doing than they can help, as it is only a cheap job, and roars as if they were a set of fools—in fact, nobody but a set of fools would work for him, anyway. You have to read your own proofs half the time, because the boss thinks it is a waste of money to pay a competent proofreader. It is fun to see him when he receives orders to change something in a job; he gets chesty and makes the alteration as if he were doing it out of his own head. If you hint that it is not according to the copy he blurts out: 'To — with the copy; what has that got to do with it? I want it this way.'

"I'll be in fine training for a footrace if I stay there much longer; I am getting so I can scoot around the place as fast as any of them, and that is what goes, for you can't make time on a job there anyway. Nearly all the cases are empty and those that have anything in are pied, while the labels are all wrong and misleading.

"I told the boss I could not find any type to set a job the other day. 'Set it in something else,' he bellowed, and rushed off like a streak before I had time to tell him I would set the display in cinders and the body in sawdust if he wished."

NO WHISKERS THERE.

A little girl had been looking at some pictures of angels, and she turned to her mother and asked, "Mamma, why are there no men in heaven?" "But there are men in heaven," replied the mother. "Then why is it," asked the child, "that we never see any pictures of angels with whiskers or mustache?" "True, but there are men in heaven," was the reply, "only they get in by a close shave."

PHOTOGRAPHY IN COLORS—THE THREE-COLOR METHOD.*

BY A. BOSCH.

It was nearly one hundred years ago that Thomas Young, with an extraordinary foresight for one of his time, advanced the theory of the three fundamental or elementary colors, based upon scientific research, and expressed the belief that the nerve apparatus of the eye possessed three kinds of fiber, each being sensitive to a fundamental color.

Indeed, three primary colors, properly chosen and combined, are sufficient to reproduce the seemingly infinite combinations of nature. According to Young, it was apparent that the colored image, which could not be produced in a single exposure, was to be obtained only by combining the three correspondingly colored images. The main difficulty, however, was the proper production of these three images.

ferent positives were comprised as follows: For red, a glass receptacle filled with thiocyanate of iron; for green, a solution of copper chlorid; and for blue a solution of copper in ammonia. After Maxwell came Ives, among others.

All these investigators worked along the same lines and obtained very satisfactory results, the only difficulty being that the exposure necessary to produce the three different negatives was too long. Moreover, the registering of the three positives upon the projecting screen was very unsatisfactory.

During the past year, however, much progress has been made in three-color photography by Prof. Dr. Miethe, superintendent of the photochemical department of the Royal Technical School of Berlin, and his assistant, Doctor Traube.

As is well known, the common photographic plate is sensitive to blue light rays only. If such a plate be exposed to the light by using a red filter it would be hours and days before a negative would be obtained. The astounding success of Prof.

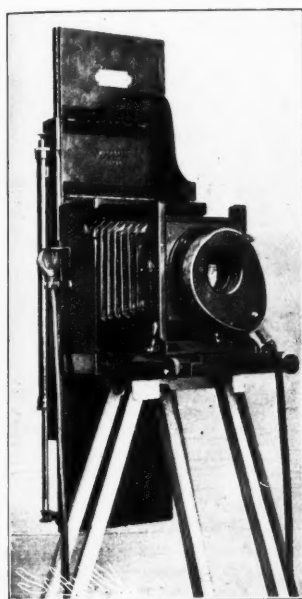


FIG. 1—FRONT VIEW OF CAMERA.

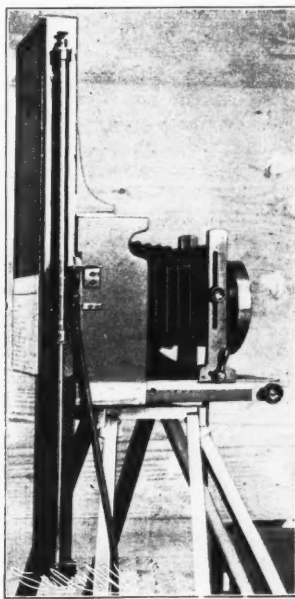


FIG. 2—SIDE VIEW OF CAMERA.

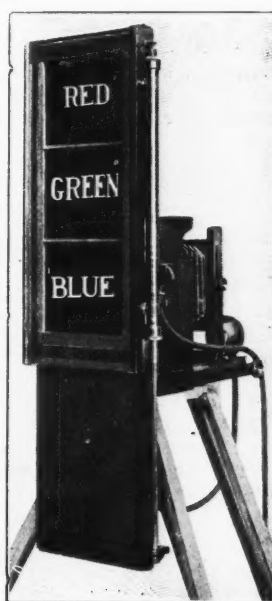


FIG. 3—ARRANGEMENT OF THE THREE SCREENS.

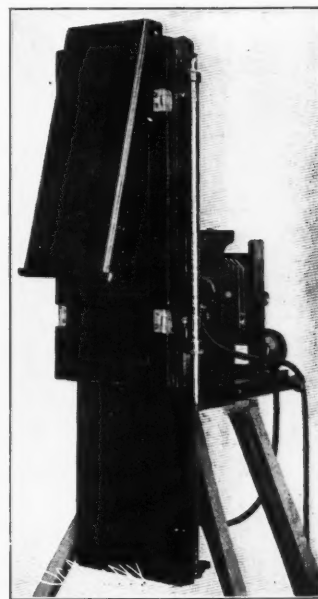


FIG. 4—EXPOSING WITH THE BLUE SCREEN.

These images are now, however, produced by the means of three colored filters or screens corresponding to the three primary colors.

For the first explanation of the elementary colors we are indebted to the Scotch physicist, James Clerk-Maxwell. He it was who first experimented with three-color photography. The experiments were, however, unsuccessful, for in 1861 we possessed no color-sensitizing means.

The three elementary colors are red, green and blue. If we place a colored object before the objective, then cover the lens with a red glass plate, acting as a ray filter, and expose, only the red light rays will be allowed to pass through the glass-plate filter and lens to affect the sensitive plate, the blue and green rays being absorbed. In this manner the red image is produced. By repeating the exposures and substituting the green and violet filters respectively, the three different negatives are obtained. From these three negatives, three positives are produced by copying upon transparent glass plates; and these transparencies are projected, superimposed, upon a screen so that they exactly register, with three corresponding light filters—colored glass plates or liquids. The result is a colored picture, astonishingly true to nature.

Maxwell's liquid light-filters for the projection of the dif-

*Courtesy *Scientific American*.

Dr. Miethe was only made possible by his succeeding, in connection with Doctor Traube, in preparing plates which are just as sensitive to red and green light as to blue. In the past, such plates could be made only in a very unsatisfactory form. The time of exposure for red light rays was so long that a portrait was in most cases impossible.

With the new plates, however, this difficulty is overcome. The time of exposure necessary is reduced to the fraction of a second.

As a striking example of the possibility of this plate, the following illustration will serve: During the session of the Fifth International Congress for Applied Chemistry, held in Berlin in 1903, Professor Miethe surprised the members of the photographic section by stating that he desired to take a photograph of the entire convention. It was about 5:30 P.M., with a rather threatening sky; there was much shaking of heads on the part of the members. The professor used but a few seconds in exposing the three-colored negatives. Imagine the surprise of the unbelievers when, upon entering the hall the following morning, they were shown a perfect picture of the convention in natural colors by means of the projection apparatus constructed especially for the occasion.

The method of making plates sensitive to green and red rays was first published by H. W. Vogel. It consists in dipping

the plates in highly diluted solutions of different dyes. After they have dried they are ready for use.

The work of Professor Miethe and Doctor Traube has resulted in the discovery of a certain group of coloring compounds which solve the problem in a very satisfactory manner. This group was discovered in preparing a homologous series of compounds of iodide-methyl-chinoline and chinaldine derivatives. These dye compounds are colored red or violet and show a common spectrum, the absorption spectra being all remarkably alike. With the exception of amyl-cyanine, all show two absorption lines—one in the green and the other in the yellow part of the spectrum. The following table gives the positions of the absorption lines of the different compounds:

Dye.	Main Line.	Secondary Line.
Amyl-cyanine.....	597 $\mu\mu$	— $\mu\mu$
Methyl-iso-cyanine	558	519
Ethyl-iso-cyanine	558	517
Propyl-iso-cyanine	563	522
Hexyl-methyl-iso-cyanine	560	519
Ethyl-methyl-iso-cyanine	558	519

These compounds are all soluble both in water and alcohol. The solubility in water decreases with increasing molecular weight. Of the above-named substances, methyl-iso-cyanine possesses the most uniform sensitizing curve in the visible spectrum, extending far toward the red. The methyl and ethyl dyes are therefore well adapted to the preparation of panchromatic dry plates, and make it possible to produce plates possessing uniform sensitivity for the entire visible spectrum, the sensitivity extending into red as far as wave length 670 μ , and an appreciable increasing of the sensitivity being noticeable still further into the infra-red.

Ethyl-iso-cyanine is especially adapted to photographic purposes, particularly from the fact that the sensitizing curve does not extend too far into the red, making it possible to work by a tolerably bright red light. Furthermore, it is the most easily cleansed. The preparation is as follows, according to the method given by Spalteholz: The raw product is first cleansed temporarily by recrystallizing in alcohol. These crystals are rubbed and washed with ether and again allowed to crystallize in diluted alcohol. This operation is repeated until the crystals are free from the remaining pitchy substances, which are always formed in the operation. The least traces of these impurities will cause failures and fogging in the bath, or a coloring of the emulsions by the dyes. By virtue of the extraordinary coloring power of the iso-cyanines, a very small amount suffices to bring out the desired effect.

The maximum of panchromatic sensibility is reached by using 0.016 grammes of dye per liter of emulsion, or when the finished silver bromid plate is bathed in a dye solution of 1:50000 from one to two minutes.

A further important work which had to be carried out in order to reach the desired result was the determination of the best colors for the three light filters. Briefly described, Professor Miethe's process is as follows: For the red filter the dyes of the eosine class were found to be the best—of these "Rose Bengale" being the most serviceable for the reason that, in a somewhat concentrated solution, a very broad and sharp absorption band is shown in the green part of the spectrum. In preparing a red filter of the proper character with "Rose Bengales," the same must be combined with a filter which absorbs blue and blue-green. The film of "Rose Bengale" is to be so prepared that the filter, when dry, should allow light waves down to wave length 590 μ to pass through.

As medium amounts for the preparation of a red filter, 1.5 cubic centimeters of a two per cent solution of "Rose Bengale" in water to 18 to 20 cubic centimeters gelatin solution are taken, and 9 to 10 cubic centimeters of this mixture are then applied to 80 square centimeters plate surface.

If a plate, prepared in this manner, be combined with another tightly fitting covering plate, which is colored with a yellow dye (best prepared with gelatin and a four per cent

tartrazine solution) an extraordinarily quick-acting red filter is obtained, giving in every respect the desired position of absorption for the ethyl red plate. A great deal now depends upon the proper preparation of the green filter. An incorrectly toned filter causes as many poor results in the reproducing of colors as a bad exposure. The preparation of the green filter has consequently been very difficult. The adaptability of the green filter depends mainly upon the amount of violet rays which are allowed to pass through.

Suitable green filters can be prepared by using "brilliant acid green." Most green dyes tend to allow the extreme red rays to pass, which, however, is unimportant. Brilliant acid green, shade VI B, is best adapted for the ethyl red plate. To 6 cubic centimeters gelatin solution (for 80 square centimeters plate surface) add 1.6 cubic centimeter brilliant acid green (1:100), and to this solution 4 to 8 drops tartrazine solution (1:25).

By this means exclusion of the violet and the required retardation of blue rays is obtained.

The blue filter offers very little difficulty. It is necessary, at least in strong blue-green sensitive plates, to exclude only those rays lying in the green part of the spectrum. Light having at most a wave length of 480 should pass through. On the other hand, it is desirable that, in the reproduction of deep red tones of the original, the blue filter should allow the red of the spectrum to pass unhindered. The recipe for the violet dye is as follows: For 80 square centimeters plate surface, take 13 cubic centimeters gelatin solution, to which 2 cubic centimeters new Victoria blue and 2 cubic centimeters methyl violet solution (1:250) are added.

The bright dye, however, demands too short a time of exposure. It is therefore better to retard the exposure. This is brought about by means of a very thin tartrazine disk, which is first so toned down that the blue filter permits a medium exposure. For the ethyl red plate an extra thin covering disk suffices for the equal exposure of red and blue. The required covering disk should contain 5 to 6 drops tartrazine solution (1:25) to about 120 cubic centimeters gelatin. From this short description of the colored filters, it is evident that it is possible to expose nearly the same length of time with the red and blue filters. The green filter, however, requires a much shorter period. A retardation of the green filter to about the same exposure is very difficult to bring about without seriously disturbing the curve of transmission. For the proper preparation of the color filters the following requirements are to be strictly observed:

1. A dark room free from dust.
2. Skill and painstaking care in handling.
3. A suitable cement of adhesive substance.



FIG. 5.
THE SAME SCENE PHOTOGRAPHED
THROUGH A RED, A GREEN
AND A BLUE SCREEN.

4. Careful observation of cement temperature and cautious warming of the plate after cementing.

Filters prepared in this way will last for a long time if not exposed directly for hours to the sunlight, which, however, is not probable in the usual method of working.

Professor Miethe has a red filter which he has used just two years, making hundreds of exposures with it, in spite of which it has not changed in the least.

We come now to the description of the apparatus. This is made rather small in order to be easily carried. The best size for plates is 9 by 8 centimeters (Figs. 1, 2, 3).

As has been already mentioned, the exposure should be made as quickly as possible. Hence very fast lenses are required. The three images must also exactly register. A long focal distance is therefore necessary and an apochromatic lens. The choice of the latter, however, is rather limited, as apochromatic corrected lenses, i. e., those possessing a like focal distance for the main light rays, unfortunately do not transmit the light very rapidly. For 9 by 8 centimeter plate a strong portrait anastigmatic lens, such as Professor Miethe uses, of at least 180 millimeters focus, is not adaptable. The camera differs very little from the usual form (Fig. 4), the main difference being that it is provided with a plateholder (Fig. 4), whereby the three exposures can be made upon one plate of 9 by 24 centimeter dimension (Fig. 5), such plates being uniformly and easily developed. The three glass filters are brought immediately before the sensitive plate (Fig. 3). A ground glass just behind the color filters serves to focus the object properly.

The filters are firmly attached to or set into the holder (Fig. 3). The plateholder is then inserted in place of the ground glass. By means of a pneumatic release, the plateholder and filters are made to drop from top to bottom in the slide apparatus, passing successively before the lens (Figs. 3, 4, 5). The three accompanying photographs were made from a plate exposed in this manner. It is not possible to state the length of time necessary for exposure, this depending mainly upon the lens, the diaphragm and the light. It is advisable to stop down as much as possible in order to facilitate registration.

As the ethyl red plate is very sensitive to red, the time of exposure for red and blue, behind properly chosen filters, can be taken from 1:1 to 1:4. The exposure for green is much less. Another point to be emphasized is that in preparing ethyl red plates they should be dried with the utmost dispatch.

Highly sensitive dry plates are to be carefully dusted and worked in a bath containing: ethyl red, 0.1 gram; alcohol, 300 cubic centimeters; distilled water, 5,000 cubic centimeters; ammonia, 50 cubic centimeters.

The washing must be done in absolute darkness, the plates rinsed under the water tap for two to three minutes, and then quickly dried. If the plates are long in drying they do not work well and fog easily. If, however, they be dried within fifteen minutes, brilliant results can be obtained.

Professor Miethe dries his plates in a current of air which passes between water pipes, whereby the escaping moisture from the air is quickly condensed upon the pipes. The air being now dry is slightly heated and then passes off over the plates. The plates dry in about twelve minutes. The developing and further arranging of a 9 by 24 centimeter plate with the three negatives (each 9 by 8) is the same as that of a usual plate.

Colored projections were shown for the first time by Professor Miethe in the Urania Theater, Berlin, in the winter of 1902. The projecting apparatus used upon this occasion was

2-5

built by the well-known firm of Ferdinand Ernecke, Berlin, manufacturers of precision instruments, being assisted by the scientific manager of the Urania, Doctor Donath. The apparatus consists of three arc lights (hand regulated) and consumes the enormous current of two hundred amperes, or forty-five horse-power, only ten per cent of this being transformed into light, while the other ninety per cent passes off in the form of heat, thus making it very difficult to protect the light condensers and to keep them from cracking.

These light condensers consist of three lenses each, and are insulated against the heat of the carbons by means of a hard glass plate. In front of the condensers are the cooling receptacles, which also act as filters for different light rays, being filled with the three respective solutions, above described for filters.

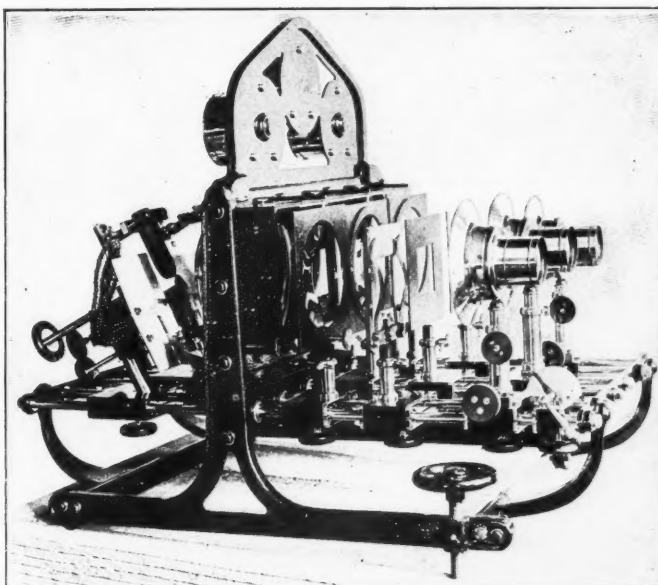


FIG. 6—FERD ERNECKE'S PROJECTING APPARATUS FOR THREE-COLOR SLIDES.

A voltmeter is provided for each lamp whereby the current and potential in each pair of carbons is carefully regulated. The lantern slides are inserted between the condensers and their projecting lenses.

The 9 by 24 centimeter plates (positives) are cut into three parts; the red, green and blue positive being then glued on to another larger plate at equal distances from each other and corresponding to the distance between lenses.

This method permits quicker handling of the apparatus, making a focusing of the lenses for each picture unnecessary. The lenses were made by the firm of Voigtländer & Son, Braunschweig, being triple-anastigmatic and exactly alike in focus, transmission of light, etc., and, of course, very expensive. Owing to the small number of lenses, very little light is lost through reflection or absorption.

The apparatus is as near perfect as the skill of the mechanic will permit. It can also be used with lamps of less current consumption (15 to 20 amperes) by substituting smaller carbons.

DOES NOT COME OFTEN ENOUGH.

The only fault I have to find with THE INLAND PRINTER is that it don't come often enough.—H. L. Shryock, Zanesville, Ohio.

MATERIAL furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours.—Locke.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

DON'T FORGET—

That the wire pin on back rail of assembler can be raised if line-delivery carriage is not released when line is sent up.

That the adjustment is made by the screw on which wire pin rests.

That you can get at this screw from beneath the assembler rail.

That the valve in end of air cylinder regulates the speed at which the carriage can travel.

That the packing around cylinder head must be renewed if valve no longer controls speed of carriage.

That carriage should deliver matrix line fully inside first elevator pawls before the machine starts.

That this adjustment is controlled by the thickness of leather washers on piston rod in air cylinder.

That on the new-style machine the adjustment is made by the screw in the track against which line-delivery carriage strikes.

That if machine starts before line is inside first elevator pawls the plate on the stopping pawl is spread too far.

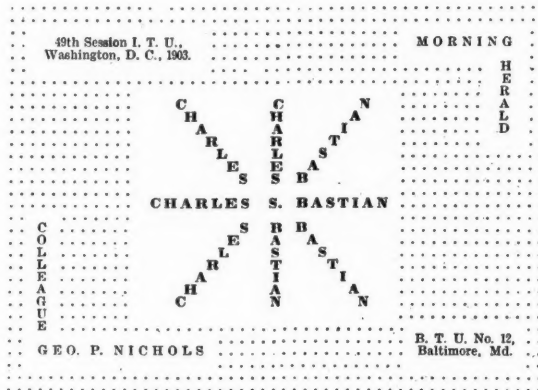
That this adjustment should be made so that, with the line-delivery carriage roller resting against the plate, the pawl will clear the stop lever one sixty-fourth of an inch.

At the general election of the United States Graphotype Company, 21 Park Row, New York, James R. Keene was elected president; Benjamin F. Reist, vice-president and gen-

eral manager; and George N. L. La Branche, secretary and treasurer. Mr. La Branche is also the private secretary of Mr. Keene.

AN APPRECIATIVE GRADUATE.—A graduate of the Inland Printer Technical School, who, upon completing the course, took a position as machinist in a daily newspaper and book office in Northern Michigan, writes: "I am writing to thank you for the receipt of the diploma and for the later advice concerning 'hair-lines' which my employer wrote you about. When I came here I saw the first day I was up against a hard proposition, so far as the newspaper matrices were concerned. The vise automatic on both machines and the pump-stop on one machine were entirely out of business and the 'mills' were cheerfully casting any old line sent in. As a result, of course, the lower ears of the matrices were pretty well amputated and no portion of the wall on any of the most used characters was left. I haven't been able to do entirely away with the 'hair-lines,' but am now running in an old set of single-letter matrices in one machine and setting all heads on the other, which I am sorting up with the best matrices from the two sets. We have nonpareil, brevier and small-pica book faces, with which we are doing elegant work. All adjustments are now made to a hair and I have the two machines in the best of condition. If I can secure copies of some of the books we have printed I will send you some for inspection. I wouldn't part with the instruction received from you for one hundred times what it cost me. We are just ordering a new pica machine, so I will have a chance to see what I can do toward setting it up. I wish you success in your school and in all you undertake."

ONE of Baltimore's delegates to the Washington convention carried a card composed entirely on the Linotype machine.



AN I. T. U. DELEGATE'S CARD.

It was set by J. W. Allerton, employed in the ad.-room of the Washington Times, and is here reproduced.

RELIEVING TENSION ON SPRINGS.—A correspondent writes: "A machinist-operator says he thinks it a good scheme to leave machine at night in casting position in order to relieve tension on justification springs—or in position where justification rods are at their highest. How about that?" Answer.—To leave the machine in casting position would be to leave the heat of the pot against the mold and tend to warp it before the metal cooled. Of the eight thousand machines in use it is safe to say 7,990 are left in normal position when the day's work is done; the other ten may be in the hands of misguided individuals who are straining at the proverbial gnat.

THE PRIZE CONTEST.—Readers of this department have been reticent regarding their abilities as operator-machinists, and have been slow to enter the competition for the \$15 prize to be awarded the operator-machinist who has the best record

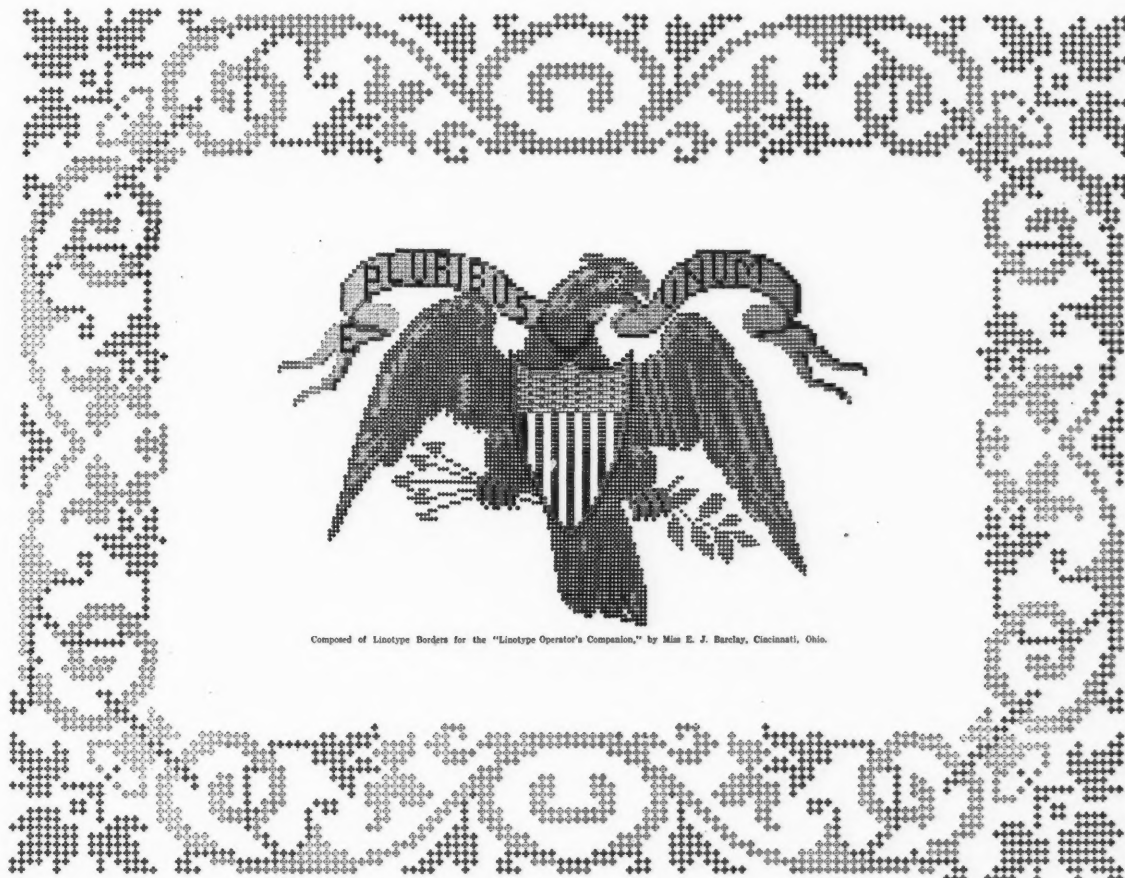
as both operator and machinist, and who writes the most acceptable statement of what is necessary to gain the best results from his machine. A number of statements have been received and all operator machinists are invited to enter the contest for honor and the prize. The following letter is from another contestant:

Editor Machine Composition Department:

Now, I do not write these lines with the expectation of winning the prize, because I think there will be far better statements than mine handed in before this contest closes, but I do wish to say a few things in regard to the operation and care of the Linotype which may be of

Keep your metal-pot well filled at all times, as it is then giving you a good slug and clear face, provided you have a snug-fitting plunger, and the holes and vents in mouthpiece are all clear. It is also easier to keep the temperature of your metal right than when you let it run low. Keep magazine clean, and whatever dirt accumulates on the sides of matrices, leave it on; it prevents "hair-lines" in many cases. I have a set of matrices that have been run for over five years, without showing these lines. If a matrix sticks from being dirty on the "lugs," just run those letters out and rub off the dirt, and if the letters are not bent, and reeds and verges work all clear, your trouble, nine times out of ten, is overcome.

Carry at least nineteen or twenty matrices of each letter in the magazine; they work far better, especially on the lighter letters. Keep



Composed of Linotype Borders for the "Linotype Operator's Companion," by Miss E. J. Barclay, Cincinnati, Ohio.

COMPOSED ON THE LINOTYPE MACHINE, BY MISS E. J. BARCLAY.

some benefit to those who are at the present time having some difficulty in their work. I have had the care of two machines and the operation of one for about six years, and if I were to say that in that time I had had no trouble, I would be telling an untruth. In the first two years I had a great deal of trouble, because at that time I was not thoroughly familiar with all the workings of the machine. Of course, men starting out to-day who learn in technical schools, or in offices where they employ first-class men, have a better advantage than we did six years ago, because all of the past troubles that happened on machines are readily explained to them. For the past three years I have had a splendidly running plant. In the first place, when working as a machinist-operator, you should have a system to your work; you must have if you wish to accomplish anything and not wear yourself out. Have a certain time to oil your machine thoroughly, say once a week, and do not let the oil drip from any part of your machine. I find oil to be one of the worst features against its good working if it gets on the matrices.

Remember the distributor needs but very little oil, and that of the lightest kind (sperm oil). Keep your machine clean; dirt is another detriment. The speed of your machine should not, at the very most, be over seventy revolutions; mine is seventy, for that is far more than the average operator could keep up with, and the wear on your machine is not so great as at a higher speed.

your keyboard rubber-rollers clean; do not let oil get on them, as the cams will not revolve. If they are too smooth, ruffle them with sandpaper.

Spacebands should always be kept clean. I never use anything on them, but each day they are cleaned thoroughly with a little graphite. I have never bought a new spaceband, but have had about ten repaired in the last three years. I carry at least twenty-three in each machine, but while doing bookwork I had to use thirty, which is necessary on lines of long measure.

I carry a full list of supplies, about \$8 worth, especially such things as star-wheels, springs, all different screws, long and short fingers on delivery carriage, and such as that. These things you are most apt to need, and without them they are apt to cost you, in case of a break, far more than their value in lost time. I can candidly state that we have had to expend over \$20 in the last four years for necessary cost on two machines. We average 1,600 lines of minion for eight hours.

In this office, before machines were put in, there were employed seven compositors and two ad. men; to-day we have one operator-machinist, one operator and two ad. men, making a saving of five men's pay.

A few more pointers to be remembered are these: Don't worry, don't hurry, but keep continually at it. If your machine is in good

order you will find it is no effort to get a good "string." Treat your machine as though it were a part of you; don't try to force matters. When anything goes wrong, stop and think a few moments, and usually you will come out all right.

L. C. B.

HIGH AND LOW LETTERS.—The foreman of a Western newspaper writes: "We are having a great deal of trouble in casting an even-faced nonpareil slug on one of our Linotype machines. Our operator seems to be unable to locate

not transfer on account of a band getting caught in the act, and it must be slipped down and out before the line will go over. There is very little play in first elevator; factory adjustments have not been tampered with. Everything on which I ever received instruction seems to be adjusted as per your book, but am unable to make that corner of machine work as smoothly as I would like it to do. Sometimes in transferring to second elevator the line will be held a fraction of a second, then be released and go over with a bang that makes one's hair stand on end. Then for the next five or six lines, after one of these jerks, the spaceband shifter will fail to pick up bands. Only once or twice a day will it act that way, but that's plenty for me. A Mergenthaler inspector said machine was running nicely, but that cutting and wearing I speak of is entirely wrong."

Answer.—It is apparent that first elevator is misadjusted. You can adjust the first elevator to the proper height by means of the screw in bottom of elevator, until transfer guide passes freely through guide block on first elevator. Then set first elevator sidewise to make a close fit against transfer channel, to prevent spacebands dropping when transferring. When adjusting transfer cap have a line of matrices in elevator at point of transference and see that the ears of the matrices do not rub on the guiding bar in cap when the line is being transferred. The bar can be raised a trifle if necessary. The transfer cap can be adjusted so that it does not bind the first elevator, but still holds it firmly while transferring. The two large screws in top of cap control this part.



SCHOOLROOM, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

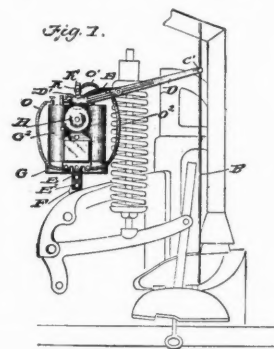
the difficulty, which is causing us a great deal of annoyance and loss of time. As we have spent our energies upon the matter we therefore bring it to your attention with the hope that you will be able to suggest a remedy. At times the machine will cast an almost perfect line, but usually the lines contain high letters, again they will be low; sometimes high, low and medium. Our trouble is only with nonpareil. We enclose you sample slugs, also proof-sheets of matter. Any advice, suggestion or information you may give us upon the subject will be greatly appreciated."

Answer.—The cause of high and low letters in Linotype slugs is failure of the mold to lock tightly against matrix line and thus facewise alignment of the matrices is not made before the cast occurs. The mold disk should come within .010 of an inch of matrices when the disk first comes forward; the second movement forward, just before the cast takes place, pushes the mold tightly against matrices. To test the lock-up of mold disk, close vise-jaw as if to cast blank slug and pull the starting lever. Stop the machine as soon as the elevator descends and before mold comes forward, and place a double sheet of paper between mold and vise-jaws. Then start machine and stop the moment disk is forward on the locking pins. The paper should be held slightly by the pressure, but not firmly. If paper is loose, the disk is not locking tightly enough. Adjust by means of lever in eccentric roller in mold cam in rear of machine. Loosen set-screw and lower the lever slightly. Of course, an accumulation of metal on face of mold will also cause high and low letters in slug.

A GRADUATE'S TROUBLES.—A letter from a recent graduate of the Inland Printer Technical School contains the following: "I am getting along O. K. The 'break-in' was a terror—never worked harder in my life, but machine is running nicely now with one exception. The first elevator seems to be wearing and cutting that wedge-shaped guide block which the matrices straddle as they are being transferred to second elevator. The matrices transfer all right, but the first elevator seems to be crowded slightly to the left so that the spacebands do not go over smoothly, and occasionally the line will

ANOTHER LOW-METAL ALARM.—George L. Venable, of New Brunswick, New Jersey, has patented an alarm to notify the operator when the metal becomes low in the pot. It consists of a framework which is attached to the pot-pump bracket, a swinging lever being attached to a float in the pot which, when the metal gets low, closes an electric circuit and rings a bell. The accompanying drawing shows the alarm in position on machine.

LINOTYPE MATTERS IN LONDON.—There is trouble in London over the Linotype scale, and at the present time but little prospect of a speedy settlement. Since 1894, when first a scale and conditions for working the machine were tentatively agreed to, there have been, quite naturally, a large number of questions raised as to the interpretation of that scale, and these a joint committee of employers and workmen have, after protracted meetings, been able to settle amicably. At the end of last year, however, a large number of disputed questions had accumulated, and the joint committee, after sixteen meetings, came to an agreement upon all but three—but these three are vital to all users of the machine. Briefly, the points in dispute are summed up in the following: (1) The operators, although expressly engaged and trained by an apprenticeship of seven years as compositors, shall henceforth only be engaged at the keyboard of the machine. (2) For many years it has been customary for London morning and evening newspapers to be worked on a piece system, although in every large town throughout the kingdom the alternative system of paying by regular weekly wages is also adopted. It is now desired by the London employers, in view of the irritation caused by the piece scale, to adopt a regular weekly



VENABLE LOW-METAL ALARM.

wage for machine operators, and an offer was put forward by the masters of 67s 6d per week of forty-two hours for morning papers, and 57s 6d for evening papers, with similar hours. This offer, however, was not only declined, but even the discussion of the principle was refused by the workmen. (3) For the settlement of disputes it was proposed that a standing committee be appointed, consisting of six members each of the Master Printers' Association and the London Society of Compositors, which committee should meet quarterly, and to which should be referred all questions: (a) As to the interpretation of the scale; (b) as to new rules appearing to be necessary; (c) of any disputed charges or rulings. The society goes so far as to prevent a compositor who understands the Linotype machine, and is out of employment, from accepting in the same house casual employment one day as a compositor and on another day as an operator. Nevertheless the first rule referred to reads: "That an operator shall be a compositor." This state of matters is considered by the employers to be grossly unfair, both to themselves and the workmen, and they have placed certain proposals before the

zine is often cleaned and all hairs afterward carefully removed. Often when we touch a key, cam will not drop until we swear, pound and stamp on the floor to jar it loose. Gasoline fixes it for about three minutes—just as long as it stays moist—and then things are worse than ever. It's hard to get at a part to clean it, as most of the locking rods are gone, or bent, or broken. The Linotype company put this machine out without the strip that holds the reeds in unity. The slot is there all right, but machinist says the company refused to furnish strip. The latch that holds reeds in verges will not stay latched—springs off every time. I tried to insert the magazine locking rod, first from one side and then the other. It would only go so far and no farther—which is not very far. Reed springs doubled, some trebled. There is something wrong with assembler slide. The machinist put on a new brake, using a reed spring for brake spring, hooking it in oil hole of top assembler-slide roller. It wouldn't stay, so I had to 'guy' it to the sorts-box with a piece of string. Now as I set a line I have to keep clapping my hand up to assembler to restrain the acrobatic exuberance of the matrices. Jigger, jump, jingle,



R. D. Taylor.



George Thomsen.



F. W. Koops.



H. B. Greene.



F. H. Greene.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL—MACHINE COMPOSITION BRANCH.

London Society of Compositors, but that body, having declined to accept them, arbitration was proposed by the masters. This, however, the society refused and so affairs are at a dead-lock.

OPERATING UNDER DIFFICULTIES.—W. E. K., an Indiana operator, relates his experience in the following letter: "I have been for some time reading of the troubles of others, as expressed in *THE INLAND PRINTER*, but so far have refrained from giving vent to my own. The other trouble-mongers may now take a back seat. There is only one machine in this office. It is situated in the make-up room. Back of it is a window, and a door at either end of room. Each morning I wipe off part of a ton of dust from the top of magazine. Our distributor stops at least a hundred times a night. If it runs fifteen minutes O. K. we feel it is 'doing fine.' Still, when I tested magazine horizontal and vertical adjustments, I was surprised to find them apparently 'up to scratch.' But the keyboard—oh! We took it out and cleaned it good about three months ago. It ran fine for about two days. Had a deuce of a time getting it back in, until we discovered magazine too low on one side, so we were butting into vertical reeds. Now the 'touch' of that keyboard is something awful—keeps one's fingers stove up. And it is so spasmodic and irregular that we have to keep an intricate formula in mind. Here is a part of it: For '&', hold key down, rise up and swat magazine, pick out extras; for lower-case 'fi', fifteen pounds pressure; for 'y', twenty pounds; for 'q', pound all night. The caps are all bum. For several we have to keep tapping away until the delinquent arrives. The first lower-case following a cap often beats the cap into assembler. It is worse than useless to hold for double letters. Sometimes you get one, sometimes three. The matrices have an uneasy skeetering motion down the channels. Two or three drop slowly, and then two or three with startling suddenness; then more slow ones, etc. The maga-

cuss. They come backwards, s'deways and upside down, if they come at all. It is surprising with what force they leave the assembler. It is disgusting to have a lower-case 'm' flying up in your face every five seconds, or to see your already too few 'l's' flying for the dark corners. Now, if you tighten the brake the least particle the lines clog up and slide fails to return. It seems to me that the slide is battered or worn down, the first inch or so, though how it could get so is more than I can tell. Now, all this is no exaggeration. I have had but five months' experience, and on such a machine! The best I can do is one galley brevier per hour. Copy, wrapping paper and lead-pencil combination—country correspondence, obituaries, etc. Typewritten copy is almost unknown. I have 'Stubbs' Manual,' and believe I could master it if I had half a chance; but it staves a fellow's thumbs up so. Shall I be discouraged or 'chirk up' and hope for better things?" *Answer.*—It is plain there is a job in your office for a competent machinist. All your trouble is due to ignorance and consequent misadjustment of the machine. You would perhaps be surprised to learn that, if properly adjusted, the distributor would not stop more than once in a day—perhaps not that often; that matrices would drop instantly at the touch of a key; would not bounce out on the floor, nor would the line dance while assembling. To say just what the trouble is with your machine would be to tell you that every adjustment is off. To explain how to make each would require more space than is at our disposal. The book on "The Mechanism of the Linotype" would, if carefully followed, tell you how to readjust your machine.

A DOUBLE-DECK Linotype machine has been placed on exhibition at the Chicago branch of the Mergenthaler Linotype Company, and a number are being installed in offices throughout the country. The metropolitan dailies of the East have had double-deckers in use several months.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

SMITHVILLE (Mo.) *Star*.—The red cover added greatly to the appearance of your "Horse Show Edition." The inside pages lacked ink and impression.

DODSON (La.) *Times*.—The copy of the *Times* received for criticism needs principally more impression and a more even distribution of ink.

SOME of the best half-tone work I have seen was done on the first section of the "Carnival Number" of the *Hamilton (Can.) Times*, issued August 15.

C. M. McCORKLE, *Catawba County News*, Newton, North Carolina.—The six-point headings are too small, but otherwise the *News* is a very commendable paper.

The Rotary, Evangeline, Louisiana.—The date-lines under "Oil Field Happenings" would look better if set in your eight-point gothic, and the items should be graded.

California Independent, Los Angeles.—A neat paper throughout. One point more space should be placed between the two cap. lines run in conjunction with the date.

EATON (Colo.) *Herald*.—The mechanical work is very satisfactory. Paid items in local columns should have a distinguishing mark, or, better still, run them separately.

A. E. ROBINSON, *Live Coals*, Mercer, Missouri.—Your ads. are neat, but the one on the sixth page lacks a distinctive line; "G. D. Watson's Books" should have been much larger.

MATHIAS H. HACK, Muskegon, Michigan.—The best of your ads. is that of H. Muldoon, although the others are commendable. There is too much underscoring with rules in that of J. George Dratz—a better arrangement would have been to have made three lines of the principal display, thus:

"Special" "Suit Sale" "Saturday." This would have brought it out better and relieved the sameness.

ONE of the successful weekly papers of the country is the *St. Johns (Mich.) News*, which has just started on its fifteenth year, and has a circulation of over five thousand and still growing.

The Ledger Monthly, founded by Robert Bonner in 1843, has been consolidated with the *Household* and *Ev'ry Month* and thereby loses its title, the new magazine being known as the *Household Ledger*.

SEVEN hundred and fifty newsboys, crowded into four trolley cars as the guests of the *Minneapolis Tribune*, formally opened the Minnesota State fair. The boys were given free access to everything, and a box of lunch beside.

Gratiot County Journal, Ithaca, Michigan.—The headings are much better than when the *Journal* was criticized in June. The border on the "ears" is too heavy. Why not grade "About Our Neighbors" as carefully as "Home Matters?"

EDWARD W. JONES, Elkton, Maryland.—Your ad. of the *Elkton Appeal* is a neat conception, but would have been much improved if you had arranged for larger type in the top and bottom panels and had made the panels larger. Murray's ad. shows better contrast.

Pawnee Press, Pawnee City, Nebraska.—Since the *Press* was last criticized there has been a great improvement in the first page. The next step should be the placing of a neat heading over local paragraphs, and another over the paid items, running them separately.

THE *Schenectady (N. Y.) Gazette* has progressed rapidly during the last few years. The striking ad. reproduced here-



No. 1.

with (No. 1) shows one of the ways in which its progressive management is bringing its merits to the attention of advertisers.

BOLIVAR (N. Y.) *Breeze*.—Here is a paper with every ad. a good one. There is no fancy or intricate display, but all are well balanced with the proper lines given the right prominence. Head rules should be transposed, and the supplement should include in its title or date line, "Pages 9 to 12."

ASHEVILLE, North Carolina, and the many attractions of "the Land of the Sky" were brought forcibly to the attention of readers of the *Asheville Citizen* in a voluminous special edition, on September 20. The number was fully illustrated with many good half-tones, and contained much interesting matter.

ROY A. STACY, Anita (Iowa) *Tribune*.—I like the arrangement of news much better than when the *Tribune* was criticized in September. The ad. of the Luse & Jones Land


Company is an exceptionally neat one, and I should be glad to reproduce it if you could send me a copy that is not badly creased.

THE Lee syndicate of Iowa evening papers, comprising the Davenport *Times*, Ottumwa *Courier* and Muscatine *Journal*, puts into effect a new flat rate for advertising on September 1, calling for 18, 15 and 12½ cents an inch for run of paper, and 21, 17½ and 15 cents for full position, for circulations of 8,000, 4,800 and 4,200 respectively.

MARSEILLES (Ill.) *Chronicle*.—This new evening paper makes a point of displaying the news on its first page, which it does very effectively. The heading is crowded badly, which can only be relieved by omitting the cut in the center or the ears at each end. A few more leads between the larger lines would improve the display heads also.

HARRY BLUMENTHAL, Oxnard, California.—Among the five ads. submitted in the contest (Nos. 2 to 6), the "expert" used good judgment in selecting No. 4, although No. 3 is more

which could be inserted in parentheses following the word "circulation." A comment on the *Times-Republican* appeared in THE INLAND PRINTER for January, 1902.

<p>Escrow Instructions</p> <p>Are a Specialty to which we give special attention . . .</p> 	<p>B E C A U S E</p> <p>We are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed and recorded, and that your interests are fully protected, before the termination of the transaction.</p> <p>Yours for security</p> <p>VENTURA ABSTRACT CO. <small>(INCORPORATED)</small> CHAS. BARNARD, Manager</p>
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No. 2.

<p>Escrow Instructions ARE A Specialty</p> 	<p>to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchase, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed, and recorded, and that your interests are fully protected, before the termination of the transaction.</p> <p>Yours for security,</p> <p>VENTURA ABSTRACT CO'S (Incorporated) CHAS. BARNARD, Manager</p>
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No. 3.

artistic. No. 4 would catch the eye no matter what its surroundings, while No. 3 would be overshadowed if placed among heavier ads.

J. C. LATHAM, Canisteo (N. Y.) *Times-Republican*.—The make-up and news features of your paper are very commendable. I like the double-column headings in your issue of September 2 best, but would have run the third display (of the three in a row) farther down the column. The statement regarding circulation, just below the title, is a good business move, but the line should include the number of copies printed,

<p>Escrow Instructions</p>	<p>Are a specialty to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed, and recorded, and that your interests are fully protected, before the termination of the transaction</p> <p>Yours for security.</p> <p>CHAS. BARNARD, MGR. VENTURA ABSTRACT CO. <small>(INCORPORATED)</small></p>
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No. 4.

 <p>CHAS. BARNARD MGR.</p>	<p>ESCROW.... INSTRUCTIONS</p> <p>ARE a specialty to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the Deed or Mortgage is properly prepared, executed, and recorded, and that your interests are fully protected, before the termination of the transaction.</p> <p>YOURS FOR SECURITY</p> <p>VENTURA ABSTRACT CO. <small>(INCORPORATED)</small></p>
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No. 5.

<p>ESCROW INSTRUCTIONS</p> <p>Are a specialty to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed and recorded, and that your interests are fully protected before the termination of the transaction.</p> <p>Yours for security,</p> <p>VENTURA ABSTRACT COMPANY, <small>(INCORPORATED)</small> CHAS. BARNARD, Manager.</p>
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No. 6.

HARRY B. GRAUEL, Tippecanoe City (Ohio) *Herald*.—Your ads. are good. Those of the Miami County fair and K. S. Hartley are the best, while the smaller ones would be

improved by the use of an occasional rule border. The ad. of the Traxler store needed smaller body letter for the items with prices to afford proper contrast. The August criticism of the paper still applies.

A TELLING ARGUMENT.—The Minneapolis *Tribune* added 1 cent a line to its advertising rates in January of this year, and in a circular headed "An Accounting Due to Merchants of Minneapolis and Advertisers in General," sets forth a telling argument to the effect that the new rate is a reduction rather than an increase. A portion of the circular follows:

The first of this year, conditions made it only fair to advance the advertising rate per line per insertion for the *Tribune* in ratio partly to the increase in circulation, but care was taken not to increase the price of advertising. For instance, in 1901 the rate for advertising in the *Tribune* was based upon a circulation of 55,000 (the average for the year 1900); the daily average for 1902 was 66,000, an increase of advertising value of twenty per cent. Yet, the new rate which took effect with January of 1903, was not proportionate in increase. The old minimum rate was 7 cents per line, while the new rate established was only 8 cents. Hence the rate which went into effect this year does not imply an increase in the price of advertising, unless it would be called an increase were a merchant to offer silk of double-width for \$2.50 a yard which had before brought \$2 a yard for single width. In this example, there would actually be a net reduction in price, although the yard rate increased. And so the price of *Tribune* advertising is reduced, though the line or inch rate is advanced, on account of the increased publicity by more circulation.

The financial necessity of adjusting advertising prices to circulation is just as great as fixing the price of fabrics of the loom in accordance with their width. There is a definite ratio between width and cost in one case as in the other.

The increased line-rate in effect January 1 of this year is proportionately just eight per cent short of the corresponding circulation increase for 1902. The merchant with the beginning of this year was thus accorded an eight per cent reduction in the price of his advertising. He who knows the value of cash discounts on his store supplies can appreciate the importance of this saving. Moreover, in addition to this, the constant increase in the circulation so far this year develops an extra dividend. To be specific, the average circulation of the *Tribune* for the last six months was 71,659. Hence this extra dividend to the advertiser amounts to about seven and one-half per cent.

SOME GOOD ADS.—Reproduced herewith (No. 7) is a striking ad. in which only light-faced type is used. It is the

**DO YOU WANT
A LIFE INCOME**

An Investment

Secured by real estate, deeded in trust to a trust company
That will return very large profits for generations to come
That costs but \$5.00 per month (or more if you desire)
That will return large annual dividends the first year
Underwritten by company, assets fifteen million dollars
Already having over 1,600 members drawing dividends
That is safeguarded, and one where all are equal

MEXICAN RUBBER COMPANY
HEN. W. H. ARMSTRONG, President 723 DREXEL BUILDING
ALEX. K. McCLOURE, Vice-President PHILADELPHIA, PA
FRANCIS POWELL, Sec. and Treas.

No. 7.

work of A. L. Lehman, with John R. McFetridge & Sons, Philadelphia. The corner pieces, which are formed by a combination of three curved corners, make a good effect. Robert C. Hall, of the *Salida (Colo.) Mail*, sent three large ads., one of which is reproduced (No. 8). While the joints

in the rules are badly worn, the layout and display are good. There is almost too much body to the ad., and Mr. Hall has used good judgment in not attempting to display more than he did, while the division of the lower portion into two panels makes it still more readable. Edward W. Stutes, of Spokane,

**The Crews-Beggs
Mercantile Company**

CREWS BEGGS STORES have always believed that mere cheapness is a snare for a store and for the people. We sell goods at as low prices as reliable, warranted merchandise can be sold for. Anything cheaper than that, it is wasteful extravagance to buy, and to the store that sells it the effect is altogether bad. The price paid is forgotten, but the quality is remembered and so is the store, but not its credit.

**Points in the Crews-Beggs Stores that
Customers Learn to Like.**

We sell only the kind of goods that we can stand back of. (Money back if not good for the price paid.)
Every article marked in plain figures. (A clerk cannot practice deception in price even if inclined.)
Absolutely one price. (No favorites in this; your neighbor cannot buy an article for less than you pay.)
Callers and sightseers are welcome the same as buyers. (Our clerks are cautioned not to annoy customers about making purchases.)

Department stores have practically revolutionized the retail trade and today they stand out pre-eminently as indispensable to the buying public. The improved methods of dealing have made it possible for the people of our time to enjoy more of the comforts and conveniences than those who have lived in any previous age.
The improved methods of manufacturing have reduced cost of producing the thousands of things the people buy, useful and ornamental, and it is the department stores that have been first to adopt the plan of instantly passing along to the people this price advantage.
This broader plan has brought the comforts and conveniences and things of beauty within reach of the masses. This seems a better way than exacting large profits and thus keeping these coveted things beyond the grasp of the people who would gladly and freely pay the smaller price, and the aggregate of the many little profits bring increased prosperity to the merchants themselves.
Department stores have grasped the idea and the opportunity. It has brought a new era to the store and to the people when homes however modest need not be cheerless, but bright and inviting, comfortable and convenient.
This being true, have not department stores helped the people to greater happiness and to a higher appreciation of the better side of life.

**"The New Kind of
Store."**

No. 8.

Washington, submitted a large number of small ads., but as much of their effectiveness is due to the judicious use of white margins, this would be lost in reproduction. No. 9 is typical of Mr. Stutes' work, all of which shows good contrast. The bank ad. (No. 10) was set by J. Orville Wood, of the *California Independent*, Los Angeles. The double cap. line at the top is not particularly commendable, and the main line might have been a little larger, but otherwise it is neatly arranged.

WHITTIER (Cal.) Boys' and Girls' Magazine.—Just three years ago a criticism of this magazine appeared in this department. It is a very neat publication except that there is too great a variety of headings, no less than eight different eighteen-point letters being used. A sufficient quantity of type should be secured to set them all alike—the letter used

for headings on the second page of the September number would be a good selection.

W. A. CARPENTER, *Gratiot County Journal*, Ithaca, Michigan.—You have the faculty of writing catchy ads., and you put them into type in good style, too. You find new ways and various ways of putting time-worn arguments for inducing trade, while new arguments are not lacking. Your ability along this line could be put to good use in composing booklets for the merchants of your town.

Spokane & Eastern Trust Co.

Pays Its
Depositors

Per Cent **4** Per Cent

On All Savings
Deposits

Deposits made during September will draw interest from October 1st. Interest is compounded semiannually—July 1st and January 1st.

Banking by Mail

Attention is called to the facility with which banking may be done by mail.

Inclose bank draft or money order payable to Spokane & Eastern Trust company for amount of deposit and bank book will be forwarded by return mail.

Incorporated 1890.

Assets, \$3,000,000.

No. 9.

AMPLE CAPITAL, A LARGE SURPLUS, CONSERVATIVE MANAGEMENT
AND A PRACTICAL BOARD OF DIRECTORS CHARACTERIZE THE

German-American Savings Bank

Officers and Directors		Comparative Statement of Assets	
M. S. Avery, President	Jan. 1, 1901, \$1,012,295.00	Jan. 1, 1901, \$1,012,295.00	
Geo. B. Johnson, 1st Vice-Pres.	July 1, 1901, 1,000,199.91	July 1, 1901, 1,000,199.91	
C. S. Flint, 2nd Vice-Pres.	Jan. 1, 1902, 2,000,302.07	Jan. 1, 1902, 2,000,302.07	
P. F. Schumacher, Cashier	July 1, 1902, 2,002,309.94	July 1, 1902, 2,002,309.94	
Geo. W. Lachnerberger, A.C.	Jan. 1, 1903, 3,214,417.03	Jan. 1, 1903, 3,214,417.03	
Vernor Rouse, L. W. Hilt, H. W. Hilt	July 1, 1903, 4,010,559.90	July 1, 1903, 4,010,559.90	
A. C. Hilsen, Dr. J. M. Kurtz	Sept. 1, 1903, 4,230,746.77	Sept. 1, 1903, 4,230,746.77	

Pays 4 Per Cent. on Term Deposits

This Bank has the largest Capital and Surplus, constituting the largest guarantee fund for the protection of depositors, of any Savings Bank on the Pacific Coast outside of San Francisco.

Corner First and Main Streets Los Angeles, California

No. 10.

A DOUBLE-HEADED contest is being conducted by the Geneva (Ohio) *Free Press-Times* in which a \$450 piano is to be given to the most popular young lady, to be decided by the votes of subscribers paying \$1 or more on subscriptions, and consolation prizes to the value of \$50 are also to be given. The other feature of the contest is the presentation of a \$100 buggy to some one of the subscribers who contributes to the success of the contest. A number has been placed in a sealed

envelope, and for each dollar paid a numbered ticket is issued. The subscriber holding the number corresponding to the one in the envelope secures the buggy.

NEARLY one hundred specimens had been submitted in THE INLAND PRINTER'S ad-setting contest No. 14 on October 1, which would indicate an unusually large number of entries before the close. One contestant failed to include his name in his package of ads.—if he will send it to me at once I will see that he gets proper credit in the result. The package was postmarked "Beverly, Massachusetts."

THE INLAND PRINTER'S BUREAU OF INFORMATION.—Each department editor of THE INLAND PRINTER presides over a branch of the "Bureau of Information," through which technical questions are answered by mail where a fee of \$1 or more is paid, thus avoiding waiting from one to two months for a reply to appear in the magazine. Some of the questions asked are of general interest, and below are given three received in September and the answers returned:

QUESTION.—Enclosed find \$1. Please prepare a rate card for a Catholic weekly with a circulation of 2,500, to be published in the same city, and circulated in about the same territory as the paper whose rate card is enclosed herewith. Answer.—In complying with your request for a rate card I can not refrain from commenting on the card of the *News*, which you enclose, although it may be presumptuous on my part as I note the *News* has been "always a success." The yearly rate of \$37.50 is equivalent to only 12 cents an inch, and as the greater amount of space in a daily paper is yearly business this would mean that considerable advertising is carried at this rate. I believe that it is impossible to publish advertising at this rate at a profit, and the *News*' success is probably due to the fact that it gets very high rates for short-time business and special positions which covers what it loses on the 12-cent rate. Twenty-five and fifty per cent extra is charged for positions, where the usual increase is ten and twenty per cent, and the *News* is probably in a position to charge these increases, although most papers would find it extremely difficult to get such premiums. I would have a rate as simple as possible, with but few restrictions. Make the rate for one-time ads. within the reach of all, with sufficient reduction for longer periods to induce the making of contracts. A weekly paper of 2,500 circulation can usually secure a better rate than a daily of the same circulation, and you should find a card like the following satisfactory:

Less than 10 inches.....	\$0.50
10 inches and less than 25 inches.....	.40
25 " " " " 50 ".....	.35
50 " " " " 100 ".....	.30
100 " " " " 250 ".....	.25
250 " " " " 500 ".....	.20
500 " " " over.....	.18

I do not know the length of columns in your proposed weekly, but append the following as showing the usual number of inches in each contract:

	1 WEEK.	2 WEEKS.	1 MONTH.	3 MOS.	6 MOS.	1 YEAR.
1 inch.....	1	2	4	13	26	52
2 inches...	2	4	8	26	52	104
4 "....	4	8	16	52	104	208
5 "....	5	10	20	65	130	260
6 "....	6	12	24	78	156	312
8 "....	8	16	32	104	208	416
10 "....	10	20	40	130	260	520
20 "....	20	40	80	260	520	1040

This latter table is given simply for your information and is not advocated for publication on a printed card. As an example: A man might wish to contract for a six-inch ad. three months; according to the table he would use seventy-eight inches and would be entitled to a rate of 35 cents an inch. The basing of all contracts on the number of inches used is done with the intention of allowing an advertiser to use his space in such quantities and at such times within one year as

he desires, and this is a decided inducement in making contracts. To the rates quoted I would add ten per cent for positions siding on reading, and twenty per cent for top of column and next to reading.

QUESTION.—I would like to ask you a few questions in reference to column rules working up with linotype matter. When we use ordinary column rules the Linotype matter works the rule up so it cuts the sheet. We got some beveled column rules and now the furniture works up. Can you tell us how we can remedy the trouble. *Answer.*—Your form must "spring" or you would not have the trouble with the furniture. When the form is all made up and ready for locking, spread it slightly wherever the furniture works up and place a strip of cardboard or manila paper, the full length of the column, between the furniture and the type. This will keep the furniture down, but if the form is not properly locked, leads, spaces and quads will probably come up also.

QUESTION.—There was a legal advertisement sent in to us, also to our contemporary. We set it in six-point and they set it in eight-point. We are paid for this matter by the square on the basis of 240 nonpareil. We figure our advertisement at a certain amount and they figure their's at a different amount. We multiply and divide by 240 to get the number of squares of six-point; should they figure the same way and divide the same? *Answer.*—There are several different ways of measuring legal advertisements that are in vogue in different parts of the country, but the expressions used in your letter are new to me. You say that you are paid for this matter "by the square on the basis of 240 nonpareil." A square, as applied to newspaper advertising, is equivalent to an inch, but where "240 nonpareil" comes in puzzles me. There are eighty-four words and 312 ems in an inch or square. Sometimes publishers refer to two inches as a square, but I am just as puzzled to know what "240" refers to even with this interpretation. In any event, if the legal basis of payment is nonpareil, a publisher has no right to set the advertising in larger type, or to charge more if he does set it in larger type. If the basis is nonpareil, the charge should be the same as it would be if the ad. was set in nonpareil.

The *Colorado Tent City Daily Program* is a unique publication, in a class by itself. It is published three months in the year—June 15 to September 15, inclusive—during the annual



THE EDITOR OF "THE DAILY PROGRAM," CORONADO TENT CITY, CORONADO BEACH, CALIFORNIA.

existence of the leading summer resort of the Pacific Coast, Coronado Tent City, a city of a thousand tents, in the southwest corner of the United States. Mr. George O. Jenner is the editor, with headquarters in a tent in the heart of the "camp." The *Daily Program* is published in the printing department of the great Hotel del Coronado and is superintended by Mr. W. B. Neyesch, formerly printer for the Auditorium Hotel, Chicago.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¾ by 6½, cloth, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs, 4¾ by 6½, cloth, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, \$1.50.

O'CLOCK.—J., G., Logansport, Indiana, writes: "In a title, or in the heading of a newspaper article, where upper and lower case are used, how would you capitalize 'o'clock'?" *Answer.*—The best form is "o'Clock," because the term represents two words, the first of which is comparatively unimportant.

DATES.—H. W., Paterson, New Jersey, sends this note: "Errors appear to be quite frequent in the text of cards, etc., for announcements for concerts, lectures, and balls, thus: 'Will be held June 2d, 1903,' when June 2, 1903, is correct as I understand it. And if the writer put it 'Will be held on the 2d June, 1903,' that will go all right. Notwithstanding that, a friend marks my reading aloud, 'June two, 1903,' with a shrug." *Answer.*—The cardinal number is right, as it is

simply the plain number of that day in the month. Any ordinal expression says what is not meant. There is no second June in any month.

REQUIREMENTS FOR PROOFREADING.—W. F. B., Hampton, Iowa, sends this request: "May I claim a few moments of your time to write me as to the chances for employment as a proofreader, and something of the requirements, etc.?" *Answer.*—It would take a great deal more than a few moments of time to answer this question satisfactorily. Employment is found and kept by good workers, just as it is in most trades. Pay is nowhere near as high as the editor of this department thinks it should be, but some of the best readers make very good incomes. Absolute requirements are not what they should be, since many persons work as proofreaders who hardly know anything more than how to spell—and some hardly even that. One can not be among the best proofreaders without much wider knowledge, and no one can possibly have too much real knowledge of any kind.

QUESTIONS.—E. D. B., Philadelphia, asks: "Will you kindly criticise the punctuation in the following? Mr. Forrester said, 'Does it not make you think of Browning's lines:—

Oh, the little birds sang east,
And the little birds sang west,
And I smiled to think how God's completeness
Rests around our incompleteness,
Round our restlessness, his rest.

There is a quotation-mark before 'does' and none at the end of the poetry, which is the last thing Mr. Forrester said. A question is asked, but there is no interrogation-point at its close. Should it come after the poetry, in place of the closing period, and before the closing quotation-mark? The quotation is not given correctly, as it is by Mrs. Browning." *Answer.*—There should be an interrogation-point instead of the period, and apostrophes at the end. Besides, the dash alone should be used before the poetry.

COMMAS, STATE NAMES.—F. A. B., New York, writes: "I should like to have you explain the use of the commas in these sentences: 'In working with white cover-paper ink, it is advisable to carry as much color,' etc.; 'When running the printed sheets a second time, it is wise to run the color,' etc. In speaking of a newspaper you abbreviate the State, as 'Sherard (Ill.) Bulletin,' but in speaking of a city itself, as 'Boston, Massachusetts,' you spell the State out. Why shouldn't the States be abbreviated in both instances?" *Answer.*—I personally prefer omission of both commas; but their use is very common, especially that of the second one. Some persons think every adverbial phrase at the beginning of a sentence should be followed by a comma. I do not know any reason why the abbreviations should not be used. The spelling of the State names in this department was adopted simply because that seemed to be the way they were in the other departments, and therefore the adopted style. These are matters in which people may choose freely.

HORSE ON THE HOUSE. (From the *Milwaukee Sentinel*).—It beats all what freaks will get into print! Our Want Ad. Man has recently had a couple of experiences that make him wish he could pull out things by the handful "in the place where the wool used to grow" but grows no more. A while ago he came near getting himself in a boat because the intelligent typo sneaked in a "B" in place of a "G:" "FOR SALE—b-oat, harness, and cart" was the way this adlet sailed into the proofroom. But fortunately they caught the G-oat there before he had a chance to butt in over the ad. counter with a kick forinst. But that was dead easy, not a circumstance to the time the little man is having just now trying to square himself with Hans Berg, on whose behalf he announced that "two combination BOTTLE HOUSES" were wanted up at the swell east side riding academy, when, as a matter of fact, Rittmeister von Berg stands in sore need of a pair of combination SADDLE HORSES. It is to laugh? Well, you wouldn't

think it so funny if the smile that won't come off wrinkled the wrong side of your face. Of course, "the proofreader ought to know better." But proofreaders are not only mortal (they can be killed, though they die hard), but they are also human; and human vision has finite limitations. Even Sammy Weller could not see, round the corner, and through the wall. In other words: when copy is rotten it's as easy to smell a "bottle" as a "goat." However, in this case it's a "horse" on the "house," and up to us to pass the "bottle" or else go-at alone.

SOME MORE CRITICISM.—The following is from the same critic whose first letter was published in September, and whose notes on "none" were given last month: "Your remarks



Photo by the Johnson Company, Salt Lake, Utah.

A STRAIGHT QUESTION.

under the heading, 'Some Criticism,' included in your department of THE INLAND PRINTER for September, illustrates anew that the fault I referred to is still prevalent. You wrote without thinking very deeply; you permitted unnecessary warmth and the 'obstinate disposition' to control your faculties. It is not surprising, therefore, that you succeed in confirming what you seek to disprove. Father Time may come to your assistance some day and then you will understand better. A newspaper advertisement is surmounted with this headline: 'It Was a Fact'—referring to an unchangeable truth. You will at once concede that it should read: 'It *Is* a Fact that our store was crowded yesterday,' etc. Yet you say, in the July number, referring to the Stormonth Dictionary incident: 'It *was* this same dictionary.' When you try to defend your sentence, it is evident that you do not comprehend the error. Do not hope to make a point by mere reiteration. Assertion is not argument—and never convincing. You probably read somewhere this incident relating to Stormonth's Dictionary. It is this dictionary that *was* used by the student, and it never will be any other dictionary. To make your sentence clear, you should have written: 'It is related [in some publication or book] that this dictionary was brought,'

etc. By using this condensed and straightforward style of expressing a commonplace occurrence you will avoid the confused jumble of impossibility that is found in your sentence in question—and eliminate several ineffective and useless words. You attempt to defend the use of the word 'matter' when you meant 'measure.' You say: 'One of the nouns is as good as the other.' It is not a question of noun selection, though the use of 'matter' as you use it can not be defended on that ground. When writing on technical subjects, it is advisable to use definite words to convey exact meanings. 'Measure' indicates width, while 'matter' describes what fills the measure. Why insist that you used the right word when you used the wrong one? You have no defense for 'English on stilts' except to define my reference to it as a 'howl.' I feel sure, therefore, that you will wish to revise your hasty judgment when you become better acquainted with the meaning of 'condensation' in its application to 'English in print.' Can you tell me how many times the word 'really' appears in some of your articles? Count it sometime, and then ask yourself why the word is strewn with such a lavish hand throughout your contributions. Be good-natured about it and you will not lose much wisdom. 'Would the correspondent demand that the editors instruct everybody in English composition?' you inquire. The commonest rule on daily newspapers is to correct lapses of grammar, and the individual corrected is better pleased than the fellow who does the work. There is added reason why the makers of the monthly magazine should be more careful than the busy editor of the daily newspaper—the thing of an hour only—in this respect. 'Magazine stories' are usually prepared carefully by the writers; but contributions to trade journals are generally dashed off hastily and neither thoroughly revised nor re-written. It is all the more necessary that careful editing should be given to trade journal copy, and it is surprising that any one should gasp in astonishment over so reasonable a suggestion. It will not be necessary to instruct everybody in English composition. The writers are responsible for their ideas and opinions; the editor will always be held responsible for the bad grammar in the publication under his charge. Your reception of my suggestions indicates that your experience runs in a groove much narrower than I supposed. If you do not know how to use the palpable errors sent you so as to assist in improving the monthly appearance of THE INLAND PRINTER, I request to be excused from elaborating on such a simple proposition. Do not limit your usefulness by the 'obstinate disposition.' If you do not guess right the first time—and much of your writing is evidently a mere guess—guess again and again until you give us the best to be had. It is better to be right than to be obstinate, and wisdom is to be preferred above assertion based on a little brief authority. I sent you a suggestion relative to the proper way to use the word 'none' in the plural form. I hoped to hear that you disagreed with that view—for good and sufficient reason clearly expressed; but your department this month is silent on that subject. Is it possible that we must accept your dictum as finality on all disputed points? or may we hope that the columns of your department are to be open to better exemplifications of word uses? Very little is obscure in good English, and the best authorities available should always be given the greatest attention. Modern dictionary makers know very little about the English language in its absolute and unvarying clearness." *Answer.*—Space is lacking for a detailed answer, even if it were well to continue bandying words. The editor is not conscious of "obstinacy," but must repeat that he said just what he meant in using the past tense that is mentioned, and it would not be what he meant in the present tense.

BEST OF ITS KIND IN THE WORLD.

We always appreciate your splendid journal, which is undoubtedly the best of its kind in the world.—F. H. Faulding & Co., Adelaide, Australia.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

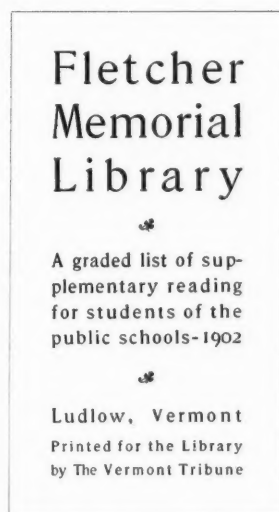
MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

TITLE-PAGES.

A TITLE-PAGE is always interesting and a form of composition that is a sure test of the job printer's appreciation of the intimate relation that exists between his copy and its proper interpretation into type forms. Every title-page requires different treatment, and although some of these distinctions are so subtle that it would make a volume of large dimensions if all were adequately analyzed, yet some understanding of right display for different subjects and kinds of titles is necessary as part of the education of the job printer. On account of the wide range of subjects for which a title-page may be needed, and the varied treatment required, from the flamboyant style of an advertising page to the proper and precise title to a law book, the element of original design enters into its construction and adds an interest that some other forms of composition do not excite. The broad latitude in treatment possible in this class of work should always be controlled by good judgment and good taste. The ability to know how much to put on in the way of decoration, or when to use the severest restraint, are very important qualifications, and usually only attained after much experiment and many

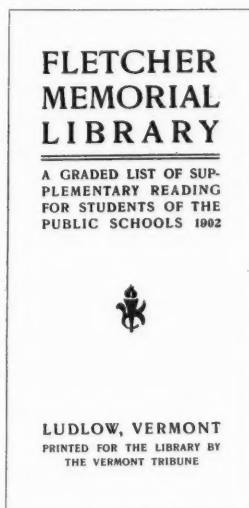
wanderings in that field of endeavor that we all have visited, in which elaborate and curious designs were evolved without a thought as to their fitness for the subject for which they were intended.

A TITLE-PAGE is shown (No. 1) that is in the simple and proper style suitable for the subject. In arrangement, however, it can be improved. A clustering of the two upper parts,

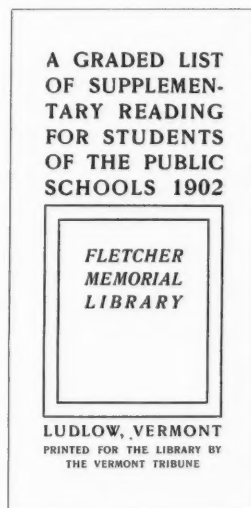


No. 1.

with a rule between, is a suggestion. Caps are more suitable than lower-case for the squared form of title-page, and a resetting (No. 2) shows the change. Some letter-spacing is necessary in squared titles, and caps. do not lose so much in beauty and legibility by the process as lower-case. Lower-case does not lend itself so well to such forced arrangements



No. 2.

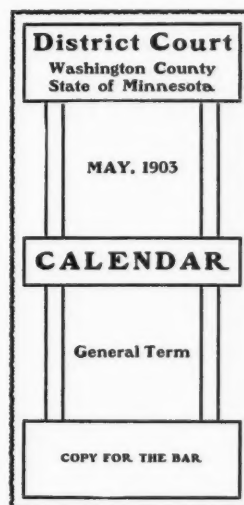


No. 3.

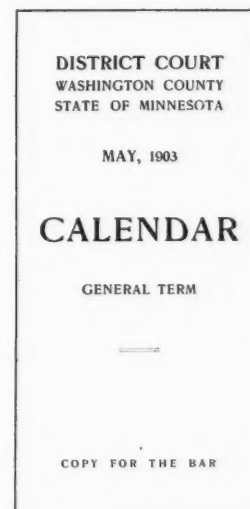
as the capital does. We show another suggestive resetting (No. 3), in which the real title is given the main place, although contrary, perhaps, to instructions, but it is not often that a long title will space as well as this one does, although apart from that it has not so much feature as No. 2, and is not nearly so attractive.

THE cover or title page of a court calendar belongs to the large class of useful jobwork for which elaborate or orna-

mental treatment is neither fitting nor desirable. On the contrary, it should not be set in the careless haphazard style that it very often receives. A calendar is a book meant for a special and limited circulation, and the plainest composition is the most suitable. The panel design shown (No. 4) is extremely unnecessary, and something in the style of the resetting (No. 5) would be more appropriate. This failure to see the fitness of certain styles of composition to certain forms is a common error, but one that must be corrected before any claim can be made to the title of intelligent compositor. As the cover of a calendar is usually of paper, the same form would do for both cover and title, removing the rule for the latter. Apart from the motive of expediency, the resetting is more artistic in spite of its simplicity. The panel form is contrary to good design on account of its precise and regular arrangement. Everything is centered, which causes monotony. That is why a factory building, with its regular rows of windows, with nothing to relieve or distract the eye, is tiresome to look upon, and it is an attempt to correct this monotony that leads the architect to vary the shape of the



No. 4.

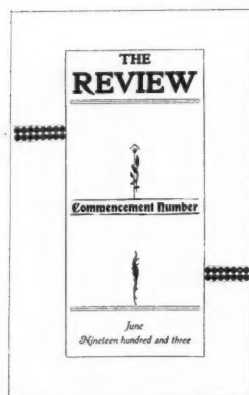


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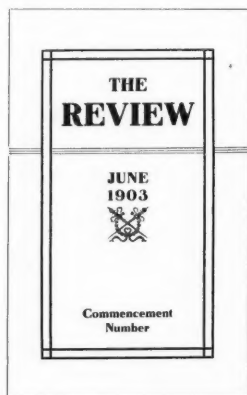
windows or the style of ornament on the different stories. This same principle applies to type display. But more especially we wish to emphasize the fact that the departure from simplicity for such a job is a lapse from good judgment.

ANOTHER case of disorderly and inefficient arrangement is apparent in this cover-page (No. 6). A single one-point rule border is not strong enough for a cover-design and with the heavy type used. It gives an effect of weakness that is heightened by the crossbands running from the rule to the paper margin, which give the impression of pushing in the sides of the panel, or by their position, one above and one below, of tipping it. One series of type ought to have been used, and in many ways the arrangement improved. As reset (No. 7), the border has been strengthened, partly because it should be, proportionately, as heavy as the type which it surrounds, and able to stand the apparent thrust of the sidebars. In this connection we might add that a panel should always be made from heavier rule than any bands running across it. This may seem trivial, but even architects will make concessions to the eye. For instance, an iron column is larger in circumference than is absolutely necessary for the load it is required to carry, because the eye, accustomed to noting the massiveness of the natural stone or wooden support, would consider the artificial iron pillar insufficient and weak. So far as type is concerned, the month on a magazine cover is very important, next to the title itself, and is made fairly prominent. The line

"commencement number" has been divided for appearance sake, lines of different length giving more variety. The original has a fault that is more to be avoided than anything else. It is the precise equalization of the lines, one at the top, one in the middle and one at the bottom. Variety is one of the most important features of design, and monotony only is the



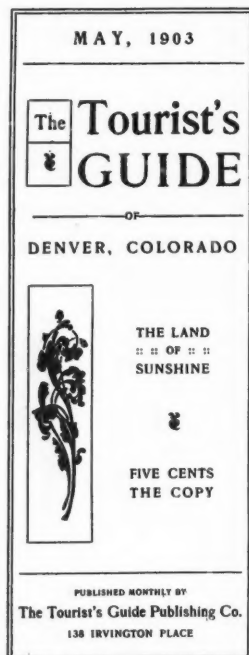
No. 6.



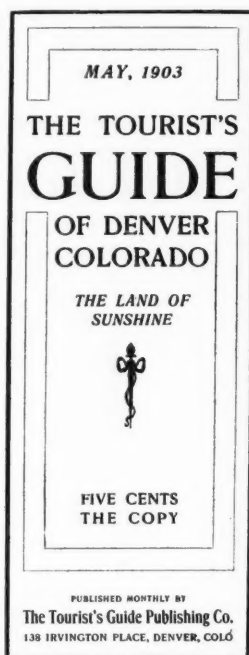
No. 7.

result if equal space is placed between all the lines on a page. Very often well-displayed type designs are spoiled by failure to instil in them a little variety by irregular arrangement.

A COMBINATION of caps. and lower-case in the same title is not desirable, and, if we understand the context aright, an important part of the title is not displayed at all. We refer to the cover-page reproduced (No. 8), which possesses the element of good display apart from this error. The side-panel and ornament are irrelevant and could be dispensed with.



No. 8.



No. 9.

As reset (No. 9), the title is displayed in full, the word "Guide" being larger for the sake of feature and attractiveness. In order to compensate for the loss of the ornament, a different arrangement was followed, which, though rather precise, is suggestive as a cover or title-design. In the original

(No. 8), the value of clustering the display is not understood, the different statements being scattered in a rather aimless way up and down the page. This error has been corrected in the resetting, and the improvement is apparent.

We reproduce a good example of effective result obtained by the combination of type and pen work. It shows the economy and desirability of such coöperation instead of an all-rule and type design. The cost of the rule and time spent in cutting and fitting were avoided and a certain freedom of appearance given to it, although closely following the regulation panel arrangement, which a type design never can possess. For occasional work of this character, nothing is more effect-



No. 10.

ive, combining the strength and legibility of type display and the grace of pen-and-ink line. (No. 10.)

A PROGRAM title is shown (No. 11) that is awkward in arrangement and wrong in type selection. Type lines should never crowd a border on the sides when much white space is shown between the lines. If the type page is solid this is not important, but in display pages a liberal margin should always be allowed between type and rule. A picture with a wide mat is more attractive than one with little or no space between picture and frame. If the type used was the most suitable at hand, smaller sizes should have been used and cap. lines avoided. It is an advertising face and too strong and rugged for the finer classes of jobwork unless some discretion is used both in selection of sizes and colors used. Again, it is a semi-extended face, and is apt to look rather flat in wide-measure lines. A pretty effect, however, can be obtained by letter-spacing all words throughout. A text or old-style face is more desirable for this class of work, and the first is especially appropriate on account of its ecclesiastical character. We show the page (No. 12) set in this type and arranged

with some regard to the rules of good proportion. Equal space is allowed all around, and is wide enough to give distinction to the type, separating it from the rule and avoiding the confusion shown in the original. The bottom line is divided, avoiding the flat look as noted above. The page would look well in two colors: rules in red, type in black. Other sug-

of good display. A title-page should be brief, containing nothing but the necessary name, address and brief description of business, but when to this is added a preface, which properly should have a page of its own, it becomes an interesting problem to assemble all in good style on a single page. The title-page shown (No. 13) has this undesirable combination, and the treatment accorded it by the compositor is not in the best manner for distinctive display. There is not enough type contrast, either in size or color, and without contrast the page is featureless. Without changing the style, some minor alterations have been made in the resetting (No. 14) that help to clarify the display and emphasize the distinction between the title part and the preface. In the first place, a little space

ALL SOULS' CHURCH
BILTMORE

Organ Recital

By
Mr. F. Flaxington Harker
Assisted by
Miss Dell Martin Kendall
and Mr. Wright

Saturday, August 15, 1903, at 4:30 p. m.

No. 11.

Organ Recital

By Mr. F. Flaxington Harker assisted by
Miss Dell Martin Kendall & Mr. Wright

**All Souls' Church
Biltmore**

Saturday, August 15, 1903
at 4:30 p. m.

No. 12.

gestions in the way of improvement will be noticed by the comparison. But the two things we wish to emphasize are wrong type selection and a design too awkward and confused to be effective in the original. Both errors are corrected in the resetting.

SEVERAL specimens are shown this month in which an embarrassment of matter has militated against the production

John J. Danner, President Fred. H. Danner, Vice-President
C. Gerstenmaier, Sec. and Treas.

Established 1896 Incorporated 1901

**Twin City
Fence and Wire Works**
St. Paul, Minnesota
CATALOGUE No. 4

MANUFACTURERS OF
STABLE FITTINGS

TO THE TRADE

WE CARRY in stock a large assortment of goods in our various lines, enabling us to fill orders without delay. We have the best facilities for turning out work promptly. In ordering, please mention this catalogue by number, and the goods required by number and name. State the route you wish us to ship by, otherwise we will use our own judgment in the route selected; either freight or express. Always send a sketch or plan when goods are to be made to order, giving the necessary directions for making the same.

We make a large variety of goods in our line not illustrated in this catalogue. If we do not show the articles you want, write us, we can supply your demands. We handle only the highest-grade of goods. Our most careful attention given to architects, drawings and specifications. *Address all orders to*

Twin City Fence and Wire Works
223 East 6th St., St. Paul, Minn.
Factory and Foundry 25-29 West Water Street

No. 13.

JOHN J. DANNER, President FRED H. DANNER, Vice-Pres.
C. GERSTENMAIER, Secy. and Treas.

**Twin City
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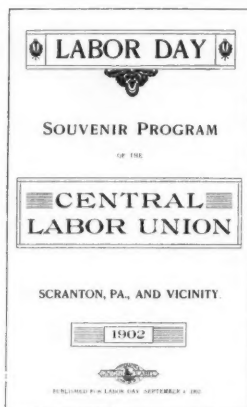
ADDRESS ALL ORDERS TO
TWIN CITY FENCE AND WIRE WORKS
226 East 6th Street, St. Paul, Minn.
Factory and Foundry, 25-29 West Water St.

No. 14.

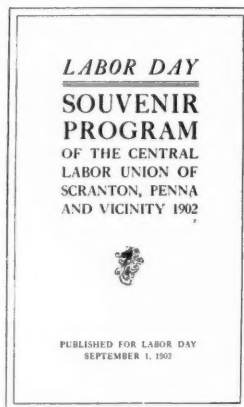
is gained by leaving off the rule and ornament at the top, substituting a dash, and placing the "Established 1896" and "Incorporated 1901" where they consistently belong, under the firm name. By increasing the name one size it becomes properly the dominating line, and this result is helped by placing the lines underneath in lighter type, giving the firm name the benefit of increased size and color contrast. The secondary display is "Stable Fittings," and is sufficiently displayed. The preface is separated from the rest by the useful panel or box device. The heading to this should not be in black type, thus coming into competition with more important lines, and is in old-style for that reason. The address at the bottom is not important, and to be large enough to be readable is sufficient. But one thing can be seen at a time, and the idea of display is to first attract the eye to it by some salient feature. When two or more large lines are clamoring

for attention the eye is puzzled and wearied, in the same way that a three-ring circus is a trial to the beholder on account of the bewildering coaction of its many specialties.

A TITLE-PAGE bears the same relation to a book that a doorway does to the house. For the same reason that we wish the entrance to a house attractive and befitting, we should try to make a title distinctive and appropriate. First impressions are always strongest, and an effective and artistic title or cover page will always arrest the attention. In the composition of a title it should be borne in mind that distinction and ornamentation are not synonymous terms. We show a title (No. 15) which is in a degree ornamental, but not distinctive for this reason. It was preceded and followed by advertisements set in the same style, so that it took more than



No. 15.

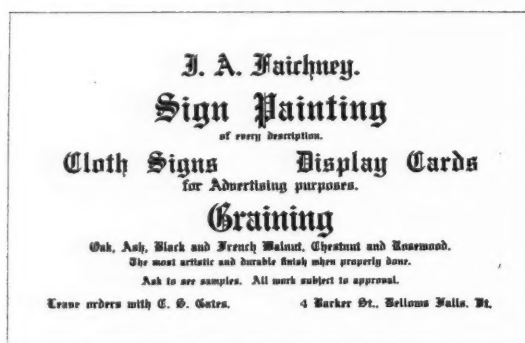


No. 16.

a casual glance to distinguish the title from the advertisements so far as appearance was concerned. In resetting (No. 16), distinction is gained by leaving off all the ornament and making it severely plain. The ornament is used in place of the union label. It is set in what is sometimes called the squared style, because the wording allows it without resort to unequal letter-spacing and permits the proper display of the title "Souvenir Program." In this way we have a page that will not be confused with or mistaken for an ad. page, but will at once be recognized as the introductory page to the book. It is more artistic than No. 15 because more simple and more coherent.

BUSINESS CARDS.

VERY often the compositor is embarrassed by the large amount of matter that is desired on a business card. There



No. 17.

are simple and effective ways of composing such a card, chiefly by displaying the name and the main feature of the business and making the rest very small, but if the customer

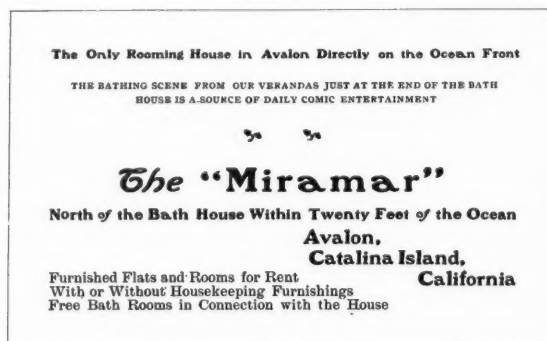
wants everything displayed it becomes a difficult proposition. A card is shown (No. 17) upon which is an embarrassment of matter and no change was permitted from the written copy. It is fairly composed and the different specialties properly displayed. The name is rather small, and a text letter is not desirable when used throughout, on account of lack of plain-



No. 18.

ness in the smaller sizes. Also the address is too small. A variation is shown (No. 18) in which the wish of the customer in the matter of display has been complied with and a reasonable degree of distinction attained at the same time. This has been accomplished by several expedients. Placing part of the matter in a side panel, as shown, is a good way of disposing of it; in fact, this is the most desirable part of the card, very apt to receive attention first. The use of a contrasting type-face is another way, and this is a case where contrast is most desirable on account of the conflicting display lines. Rules separating the different statements also are factors in the art of displaying many features without confusion. The address line is sufficiently large and the entire arrangement is suitable for the business represented. In addition, the departure from the conventional long-line-short-line style gives variety, and variety is one of the elements of good design. One or two lines in color would help the appearance of the card.

MANY full lines running across a card give it a very flat appearance, and when, in addition, the main line is not suffi-



No. 19.

ciently large to dominate the rest of the type, the combination results in a very featureless bit of printing. The card in question (No. 19) illustrates these faults, and the resetting (No. 20) is displayed in a manner that in a measure removes the errors. Monotony is avoided by the side panel arrangement in which are placed two of the statements. The value of contrast in type sizes is emphasized and feature given the card by its use. It is well to remember that when two display lines are placed near each other, the greater the contrast in

size the more attractive each becomes, both the large and the small. The eye likes contrast and will more readily notice and distinguish lines when widely divergent than when nearly the same size. Not only is the main line benefited but all the other statements are better displayed by this contrast and

The only
Rooming House
in Avalon
directly on the
Ocean Front

The bathing scene
from our verandas
just at the end of the
bath house is a source
of daily comic
entertainment

North of the bath house within twenty feet of the ocean
Free bath rooms in connection with the house

THE MIRAMAR

Avalon, Catalina Island
California

FURNISHED FLATS AND ROOMS TO RENT
With or without housekeeping furnishings

No. 20.

noted with less effort to the eye. In cards of this character such an arrangement is permissible, as it is an advertisement, not a personal business card. In the latter case a simpler arrangement would have been preferable, although it would have been difficult to make a satisfactory card, evidenced by No. 19, which is simply arranged, on account of the large amount of matter on it.

STATEMENT AND BILL HEADS.

A CONDENSED line does not look well letter-spaced. The statement shown (No. 21) is curiously insistent specimen

ALTA, IOWA 190

Mr.

TO JOHN SIGLIN, DR.
Drayman and Expressman.

Promptness and Satisfaction is Guaranteed.

No. 21.

of faulty spacing. Every line is wrong. The name has too much space between the Christian and surname, the line underneath has insufficient space between the words, and the last line should have been slightly letter-spaced in order to take

Alta, Iowa, 190

Mr.

TO JOHN SIGLIN DR
DRAYMAN AND EXPRESSMAN

PROMPTNESS AND SATISFACTION IS GUARANTEED

No. 22.

up some of the excessive spacing between the words. Attention to these details is part of the work of the job-printer, and should receive his attention equally with other things which he may consider of greater importance. In resetting this statement (No. 22), the same arrangement has been followed, but a type of sufficient width used to avoid the letter-spacing. The underscore has been placed above the bottom

line, which gives the same desired result of distinction by separating it from the line above. Better contrast in type sizes gives more feature, because, unless otherwise instructed, the name should be prominent on a bill-head or statement. It is questionable whether it is best to leave off the points as shown in the resetting. In a squared composition the appearance is improved by so doing, avoiding the ragged edge caused by the points, and in such cases it is permissible where no possible misconception can be made by leaving them off.

INSUFFICIENT contrast gives a scrappy, featureless appearance to the bill-head (No. 23) that can only be improved by rearrangement and changes in type sizes. One change would improve it very much. Make the name a size larger and the title smaller. It would make for distinction. This change is shown in the resetting (No. 24), together with some others.

DRUGS AND MEDICINES, TOILET ARTICLES, ETC.

SPECIALTIES.
Syrup White Pine.
Syrup Spruce Gum.
Lax. Quin. Tablets.
1-30-5.
For Coughs and Colds.
Headache Powders.
Dentoline.
Menthol for Chapped Hands.
Lip. Etc.
Rosen's Radical Remedy for Piles.

Agent for Stillwell's Automatic Vending Machines.
Lowell, Mass. 190

**Bought of FRANK P. MOODY,
Pharmacist.**

PHYSICIAN'S PRESCRIPTIONS
A SPECIALTY.
Cor. Dutton and Fletcher Sts.

No. 23.

in the interest of more orderly arrangement. A panel is an excellent way of disposing of a number of small items in a way that separates and prevents them from joining in the general confusion resultant from bringing together so much matter. The town and address line and the words "Bought of" should usually be in an italic, and not too large, as they

DRUGS AND MEDICINES, TOILET ARTICLES, ETC.

SPECIALTIES
Syrup White Pine.
Syrup Spruce Gum
Lax. Quin. Tablets
1-30-5
For Coughs and Colds
Headache Powders
Dentoline
Menthol for Chapped
Hands, Lip, etc.
Rosen's Radical Remedy
for Piles
Agent for Stillwell's
Automatic Vending
Machines

Lowell, Mass. 190

**Bought of FRANK P. MOODY
Pharmacist**

PHYSICIAN'S PRESCRIPTIONS
A SPECIALTY
COR. DUTTON AND FLETCHER STS.

No. 24.

are no part of the display, forming with the name the strictly utilitarian part of a bill-head. It is wrong in the first place to embarrass the heading with so much matter, but as that is a condition beyond the control of the compositor, it simply becomes his duty to make the best of the copy as it is. This he failed in some degree to do in the original, and the resetting suggests a way in which the matter can be handled to better advantage.

ORGANIZED CAPITAL VS. ORGANIZED LABOR.

It is impossible to approve of all the methods employed by organized labor in gaining its ends; some of them are open to unqualified condemnation, but before passing too swift a judgment, it is well to remember that not even the most sympathetic advocate of the advantages to society of the organization of capital would venture to say that combinations of corporations have always worked by methods which have been above reproach. The sins of the one do not excuse those of the other, but a knowledge of human nature and of actual conditions help to a fairer understanding of the facts of human organization.

For any initial improvement in wages one must look not to the organization of capital as a cause, but to the organization of labor. There are individual instances in abundance in which the economic advantages of high wages have been recognized by the brains behind organized capital; but, as a matter of history, labor has secured a better wage as the result of long struggle; and the most effective instrument of the struggle has been the trade union.—From "Some Phases of Trade-Unionism," by Walter A. Wyckoff, in the *October Scribner's*.

CHATHAM OLDSTYLE SERIES.

60 Point 3 A 4a \$10.50

MUSIC Racks

6 Point 16 A 32 a \$2.00

ODE TO LEAFLESS TREES

The boy remained thoughtful for some time. Then, within a few days the mother perceived that Willie had a lot of money which he was freely spending

10 Point 14 A 24 a \$2.40

THEY ARE PROUD OF IT

Our new display is from the Farmer Type Foundry at Beekman St., New York

8 Point 15 A 30 a \$2.25

VERY EXCITING TIMES

But one day she observed that some sort of a picnic was being held in the yard where they erected a booth

24 Point 5 A 8 a \$3.45

BEAUTIFUL EVENING BELLS 26
Remind us that it is time to retire

30 Point 4 A 7 a \$4.65

PRINTING MATERIAL 8
Metal Furniture and Slugs

48 Point 3 A 5 a \$7.50

DOCILE Animals

12 Point 12 A 18 a \$2.75

SIZES ON POINT SYSTEM

We are not putting on frills but only trying to perpetuate that established 100 years ago

18 Point 8 A 12 a \$3.30

A USEFUL LETTER

You might like to see this type in job work

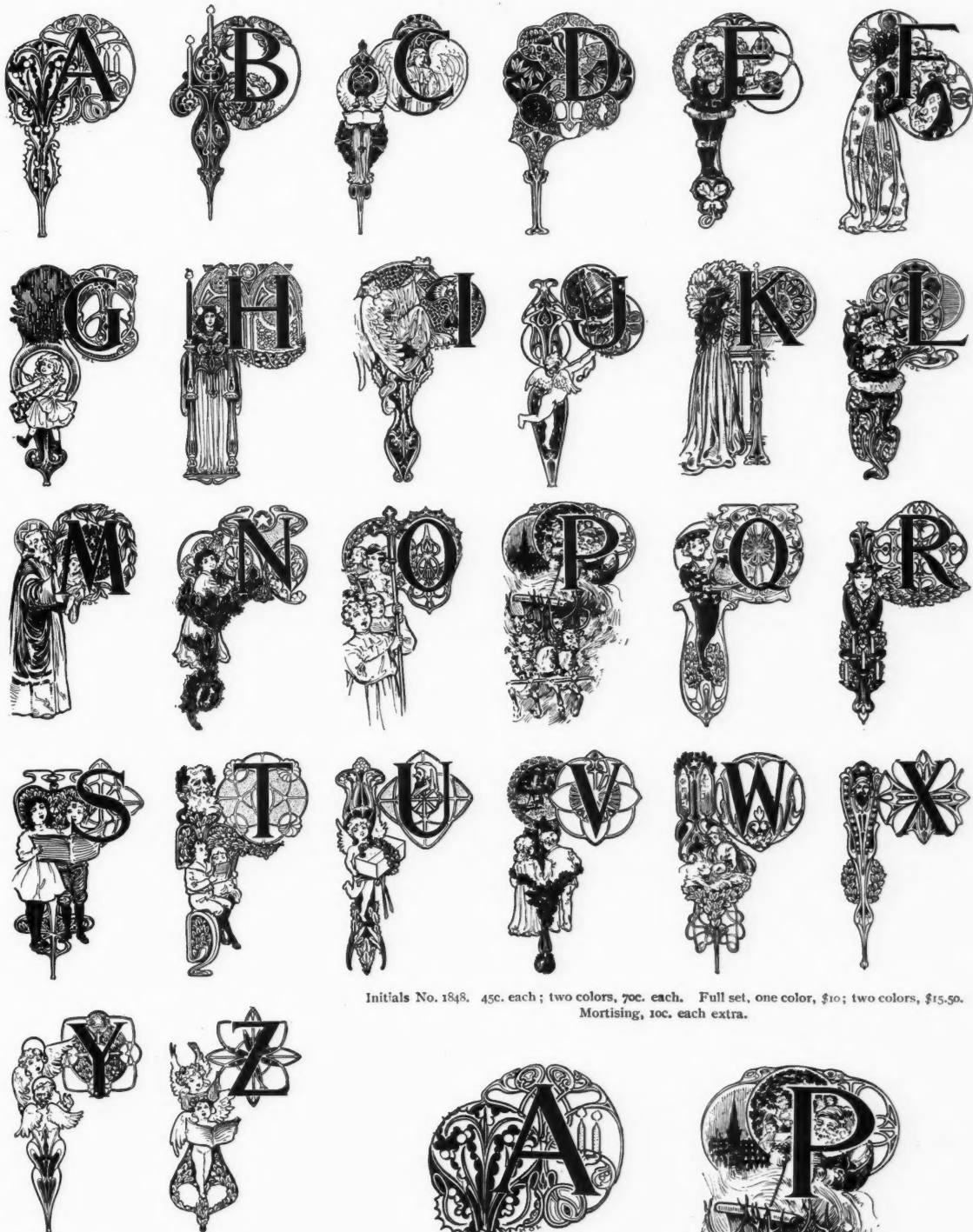
36 Point 3 A 5 a \$5.20

USED AS BORDERS
Plain and Fancy Rule

72 Point 3 A 4 a \$15.50

COLD Rains

A. D. Farmer & Son Type Founding Co., New York & Chicago.



Initials No. 1848. 45c. each; two colors, 70c. each. Full set, one color, \$10; two colors, \$15.50. Mortising, 10c. each extra.



No. 1850. 35c.



Initials No. 1849. 60c. each; two colors, 95c. each. Full set, one color, \$14.25; two colors, \$21. Mortising, 10c. each extra.



Painting by S. L. Holmes.

IDYLLS OF THE COUNTRY.

No. IV.—Ready for Christmas.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

A LETTER of thanks has been received by this department for the paragraph of last month on "Teaching Engraving to Convicts." The Elmira Reformatory, New York, is said to be an old offender in this evil practice, notwithstanding the fact that there is a law in New York State against teaching felons to be counterfeiters.

ETCHING BRASS.—The C. C. E. & E. Company, of Syracuse, writes: "Will you kindly inform us what is the best acid to use for etching brass, and what is the best resist?" *Answer.*—Chromic acid is most frequently used to etch brass, while some succeed with perchlorid of iron. In both cases an enamel resist is used, similar to that used on copper.

BRIEF ANSWERS TO SOME QUERIES.—The concern in New Zealand which wants to be put in touch with a man from this country who has an all-around knowledge of the latest up-to-date methods in photoengraving should put a want advertisement in THE INLAND PRINTER. W. H. C. Hartford: I know of no technical school in this country where photoengraving is taught. S. W. T., Toronto, Canada: We can not supply a list of the photoengraving concerns in the United

States. E. E. Owsley, Owensboro, Kentucky: The proof that you sent, called a "heliogravure," is an ordinary photogravure, etched on copper through a gelatin film, and carefully printed by hand on a copperplate press.

COLLODION EMULSION FOR COLD CLIMATES.—Alaska Printing Company, Nome, Alaska, writes: "Can you send us any information of collodion emulsion, or some collodion dry-plate process? In winter here the light is too slow for wet plates, and if the camera is placed outdoors, the plate freezes. Intensification of contrast dry plates is very slow and laborious. If you could send any information that would fit our case, with address of most Western houses that handle necessary materials, it will be a great favor." *Answer.*—If you will address Mr. A. C. Austin, box 108, Madison square, New York, he will fit you out with an emulsion. I have seen some results from the emulsion made by Mr. Austin which show its superiority to work made with a silver bath. The facts are that if all process photographers had started in the business with a knowledge of collodion emulsion, they would consider the use of collodion and a silver bath a step backward. The fear of bringing on new trouble by using collodion emulsion makes us prejudiced in favor of the familiar, but slow and troublesome, silver bath.

CEREOGRAPHIC ENGRAVING.—George Bellis, St. Louis, writes: "I have been a reader of your notes, but have never asked you a question before. I should like to ask you one now. Would you kindly give me the recipe for making the wax used in the wax process of engraving? Also does it require a copper plate, or would steel do as well?" *Answer.*—The precise composition of this wax coating is kept a trade secret, though a formula has been given in this department which I can not now recall. It should be easily determined by mixing beeswax, venice turpentine and zinc oxid, remembering that the venice turpentine is to harden the mixture and the zinc oxid to make it white, so that the design may be drawn upon it with a pencil. The hot mixture should be flowed on flat copper plates to a thickness of a sixteenth or thirty-second of an inch, depending upon the fineness or coarseness of the engraving to be produced upon it. When type or other characters are to be pressed into the wax coating the whole is slightly warmed so as to soften the wax. Copper plates are better than steel to deposit copper on in the electrotype bath, consequently they are used.

TROUBLE WITH THE SILVER BATH.—Theodore C. Bailey, Cambridge, Massachusetts, is in a lot of trouble. Here is some of it: "I am a half-tone operator, and am having trouble with my bath going wrong. Every time I use it after sunning it works all right, but as soon as I strengthen it by adding silver crystals to it there appears a lot of oyster-shell markings. Lately it has covered the plate all over with a sort of dust. It disappears after a month's sunning, but soon comes back if I add silver. I think it is some kind of an iodid precipitate, but can not find out what causes it. I have tried different collodions with the same result. New collodion works worse than old. My formula for collodion is:

Ammonium iodid	30 grains
Cadmium iodid	50 grains
Strontium chlorid	10 grains
Calcium chlorid	10 grains

If this is not a good formula would you please send me a better? I have asked several photographers, and they do not know what the matter is. I keep my bath at fifty. Would you kindly tell me the best way of fixing my bath after boiling down, etc.?" *Answer.*—The fine dust you complain of is likely from the hard rubber dipper. This should be kept shellacked so that the silver solution does not get into it and combine with the sulphur which it contains. Oyster-shell markings come from the back and edges of the sensitized plate not being wiped dry. The bath will work better at forty grains of silver to the ounce. The plate should not be allowed

to remain in the bath after the oily appearance has left it. Change your collodion formula so as to use fifty grains of ammonium and thirty grains of cadmium, and it will work better. To purify the bath, add carbonate of soda to just neutralize it. Pour the bath into a vessel containing a few ounces of water, which turns the bath to a cream color; put it in the sun for a day, when a black precipitate is thrown down; filter this out. Boil the bath down to a pasty mass; add water to make up the original quantity. Put out in sunlight until it becomes clear, filter, strengthen until it registers forty, see that it is slightly acid, and you will have no trouble.

SCREEN DISTANCE, SIZE OF STOPS AND EXPOSURE.—Mr. Phil Ernst, Seattle, Washington, writes: "Can you answer the following: Given a perfect solio photograph, full of detail

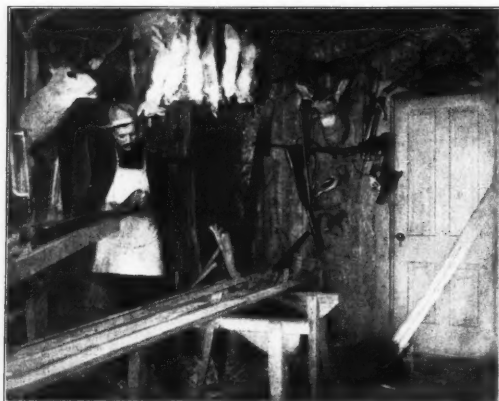


Photo by E. M. Keating.

IN WINTER QUARTERS.

from high light to deepest shadow, and given also a perfect photoengraver desiring to reproduce as near as possible the original photo, screen 133-line, to be etched on copper, what would be the f value of his small stop, and f value and shape of the large stop? Also the relative time of exposure of each?" *Answer*.—This is an unanswerable problem, for the reason that a most important factor, the focal length of the lens, is left out. You can answer it for yourself, however, by cutting out openings in two diaphragms, the large one to be square, $\frac{3}{8}$ -inch wide and with extended corners, the smaller one to be 3-16-inch in diameter. Put ground-glass in half-tone plateholder in place of sensitized plate. Focus the image on the ground-glass with the large stop; then move the screen to such a distance from the ground-glass that in the high lights of the image the shadows of the screen just fade away from minute black dots. Try an exposure and it will be found that the screen distance is right on that exposure. Remember that the screen distance should increase with enlargement, and vice versa.

HALF-TONE ENGRAVING AS DESCRIBED IN THE TWELFTH CENSUS REPORT.—The reports of the twelfth census of the United States, taken in 1900, have been published. In volume IX are special reports devoted to Selected Industries, among which are illustrating and engraving. Here is the way half-tone engraving is put on record officially: "After the negative is developed, the film is stripped from the plate, reversed and placed on another, called a turning glass, thus becoming a positive. This is placed in contact with a copper plate coated with a sensitized solution, and exposed to light for about two minutes. After being developed, this plate is enameled and "burned in" over a flame. It is then etched with perchlorid of iron. In this process, the portions of the copper plate which have been exposed to the light in the printing process—in other words, the lines that were formed by the screen in the

original negative—are etched away, producing a printing surface composed of dots, which vary in size according to the lights and shadows of the object. In the zinc-etching process, instead of perchlorid of iron, *muratic acid is used.*" The italics in this verbatim extract from the official record are mine. The fact that turning a negative does not make a positive of it, and also that the portions of the copper plate which have been exposed to light in the printing process are just the ones that are not etched away, is known to the youngest apprentice in the business, as well as the fact that muratic acid is not used for etching zinc. All of which could have been learned from the engravers who made the half-tones for the volume. It seems to be the fate of our Government, in all its departments, to be imposed on when they touch processwork of any kind.

PRESENT STATUS OF THE THREE-COLOR PATENT LITIGATION.

—In answer to inquiries made to this department, as to the standing of the Kurtz patent litigation, which is holding up the progress of three-color work in this country, information was sought from Mr. Edward Stern, of Philadelphia, the defendant in the present case. The question was also asked whether there was anything in the rumors that the present suit might be a friendly one, with the possibility of Edward Stern & Co. being absorbed by the "Color Printing Trust," as it is sometimes called. The following reply has been received:

EDWARD STERN & COMPANY,

Incorporated.

PRINTERS.

PUBLISHERS.

112 and 114 North Twelfth street, Philadelphia.

Mr. S. H. Horgan:

September 2, 1903.

DEAR SIR,—I have your favor of the 29th instant, and, in reply, would say that the present status of the suit is as follows:

In December of last year, an action was brought against us by the American Colortype Company for alleged infringement of the Kurtz patent. They filed their bill early in January, and we made answer in February, a copy of which we are mailing to your address, under separate cover.

Since this, nothing has been done, and, inasmuch as the next step must be taken by their side, we do not know when, if ever, any further action will be taken.

The proceeding is in the United States Circuit Court in Philadelphia, where all records to date can be found.

In answer to your last question, we beg to say that in so far as we are concerned, the suit is in dead earnest. We are satisfied we can show conclusively that if the Kurtz patent is valid, which we do not believe, we are not infringing it.

Should you desire any further information, kindly advise

Very truly yours,

EDWARD STERN.

It would appear from this that Mr. Stern means business, but the complainant in the case is the cause of delay. What Mr. Stern refers to in the line, "If the Kurtz patent is valid, which we do not believe, we are not infringing it" is this: The Kurtz patent claim is this: "The herein described process of photo-mechanical printing, which consists in producing half-tone negatives by subjecting the sensitized plates to one exposure through screens which are provided with parallel lines running in one direction only." Kurtz insisted on making his three-color plates through single-line half-tone screens and patented that method, while all three-color workers since use the cross-line screens. As to Kurtz's claim as to the precise angle at which the various colored lines should cross each other to prevent a disagreeable pattern, defendant's answer in the present suit shows how the same idea was published and patented at least eight times before Kurtz patented it, thinking it something new.

THE PARALLAX STEREOGRAM.—Mr. Frederic E. Ives is out with another invention which he calls the parallax stereogram. He came across it while experimenting with the half-tone process. It is to be used for window transparencies and gives the remarkable effect of relief from a single picture which the stereoscope gives, but from two pictures. Mr. Ives did me the honor of permitting me to be one of the first sitters for

a "parallax," as it will undoubtedly be called. He sat me before an ordinary stereoscopic camera, and the second day after sent me the "stereogram," which consists apparently of positives from both of the stereoscopic negatives photographed on a single glass in vertical lines of two hundred lines to the inch. A cover glass, consisting of a single line half-tone screen of one hundred lines to the inch, is bound over it with a slight separation. Both glasses are mounted in a neat frame backed up with a piece of opal glass. The result, when viewed through at the proper distance, is startlingly lifelike, the portrait standing out in stereoscopic relief even in excess of the roundness of nature. It is impossible to foresee what applications this latest invention of Mr. Ives will take. At present it is as much of a scientific curiosity as his "kromskop." He has already devised a variation of the "parallax" by which he produces two pictures on the same positive, so that, viewed from one position, only one picture is seen, and then by the slightest movement of the positive another picture comes into view, the first one being obliterated entirely, much on the same principle as those signboards made of upright slats that read differently from different view points.

IT GOES THE OTHER WAY.

When you've got a little money
That you think you will invest,
And a business friend he tells you
That a certain stock's the best,
And you notice by the papers
That it's rising ev'ry day—
But you hardly sink your money
.yaw rehto eht seog ti nehW

When a friend quite confidently
Tells you that his horse will win,
And he swears no other equine
Is to beat him coming in,
Why you think you'll make a fortune
And on him your coin you lay,
But the race when it is over
.yaw rehto eht tnaw sgniht swohS

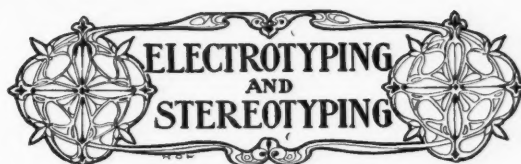
When you hear your uncle's ill you
Quickly to his bedside go,
For you know that by his will you
Will receive a thou or so,
And you're waiting ev'ry minute
For to see him pass away,
When he makes a desperate effort
.yaw rehto eht og sgniht dnA

So it is all through a lifetime,
First we're up and then we're down;
Just as soon as we are smiling
Something comes to make us frown,
And as soon as we are certain
That the sunshine's here to stay,
And we're feeling blithe and happy—
.yaw rehto eht og sgniht nehT

—F. P. Fitzer, in *Philadelphia Ledger*.

FANNY CROSBY, HYMN WRITER.

Will Carleton, author of "Songs of Two Centuries" (Harpers), has written the introduction to a "Life of Fanny Crosby," the celebrated hymn writer. Miss Crosby, who has been totally blind since her infancy, wrote "Safe in the Arms of Jesus," "Rescue the Perishing," "Pass me not, O Gentle Savior," and a score of other hymns that have gone into the history of hymnology and are sung far and wide. Her career has been a wonderful one in its combination of power and modesty, affliction and patience. She was born in Putnam county, New York, in 1820. During her childhood raised letters for the blind were difficult to obtain, and the problem of her youth was how to acquire the education she longed for. It was not until she was fifteen that the chance came and she was joyfully taken to the school for the blind in New York, where eventually she became a teacher.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

PARTRIDGE'S IMPROVED STEREOTYPE CASTING APPARATUS.—The object of the invention is the saving of time, labor and metal, and the production of superior plates. The nature of the apparatus is partially indicated by the illustrations. Compared with present methods of casting stereotypes, the claims of the inventor are as follows: "The mold, once adjusted in the box, remains secured to the cover thereof until all casts required have been made or until the mold breaks. It requires no more time to adjust a mold in this box than in a box of the ordinary kind, and there is no more danger of breakage, but, on the contrary, molds will stand more casting because handled less; the metal is admitted to the box through an aperture in the side of the pot, which is opened and closed by a sliding gate operated by a hand-lever. Thus, all the labor of lifting the metal from the kettle to the box, with its attendant danger of stopping or spilling, is eliminated. A reservoir in the pot holds just one charge of metal, i. e., a sufficient quantity to fill the box. When the gate is opened, the metal from the reservoir is discharged into the box. The act of opening the gate closes the valve in the reservoirs through which metal enters, thus limiting the charge to the contents of the reservoir. When the gate is closed the valve in the reservoir is automatically opened, allowing it to fill with metal for the next cast. The metal is taken from the bottom of the pot, where it is always clean, thus assuring good casts, free from dross or dirt. The surface of the metal in the pot may be covered with powdered charcoal, or its equivalent, and all loss from oxidization thus prevented. This item of saving is a material one, although perhaps not generally appreciated. The back or lower portion of the casting-box is made hollow, and provision made for connecting it with the water supply from the street or tank. By this means the temperature of the box may be controlled and its operation greatly facilitated. The cover or upper portion of the box is counterbalanced by the weight shown in the illustration. The entire box is also balanced and rolls back easily on the geared segments from a horizontal to a perpendicular position. The

rolling of the box from the horizontal to the perpendicular position operates a system of levers, which automatically clamp the cover or upper portion of the box to the lower portion. The reverse motion, from a perpendicular to a horizontal position, unclamps the cover. The gauges which surround the mold on three sides, and which determine the thickness of the cast, are in one piece, and are clamped upon the mold by a single motion of a small lever, shown at the upper left-hand corner of the open cover. When it is desired to change the mold, a reverse motion of the lever lifts the gauges sufficiently to per-

for jobwork." *Answer*.—Unless your type is in a very bad shape, a careful electrotyper should be able to bring up the low spots and make the face level and even. It might be impossible to bring up a low letter without damaging the next one to it, if there is very much difference in the height, but ordinarily a good finisher will remedy all such defects. If your type is so bad that an electrotype plate of it can not be properly finished, it should certainly be consigned to the hell-box. It would be impracticable to underlay individual types, unless they are very large bodies, and if they are large, or if the trouble is that



PARTRIDGE'S STEREOTYPING APPARATUS—OPEN.



PARTRIDGE'S STEREOTYPING APPARATUS—CLOSED.

mit the mold to slide out from under them. The apparatus may be easily operated by one man or boy, and in most cases effects the saving of one man's time."

F. B. G., MANISTEE, MICHIGAN, writes: "In your column on 'Notes and Queries on Electrotyping and Stereotyping,' you print an article on stereotyping with a cheap plant. Will you kindly give me the name, and by whom sold, of your favorite cheap plant?" *Answer*.—In THE INLAND PRINTER a New York manufacturer advertises stereotype outfits for \$13.50 and upward, that he says produce the finest book and job plates.

UP TO THE ELECTROTYPYER.—J. C. W. writes: "I want to ask a question about a matter that must trouble a great many printers, and if the question is a foolish one, you will excuse me I am sure, when I tell you that I know nothing whatever of the technical side of electrotyping. I have often noticed that when a form containing defective type (that is, low or worn) is sent to the foundry, the plate from that form contains all the imperfections of the type. This, I can understand, is due to the fact that the copper shell which is deposited on the type (or is it the wax mold?) is a facsimile of the type form, showing any deviation as to height, etc. Now, I find that such plates are very hard to make ready on the press—sometimes well-nigh impossible—and I have often wondered if judicious underlaying of the type, so as to make the form perfectly level, would not result in a clear, strong, even plate. Of course, I know that new type should be used to get perfect results, but new type can not always be obtained. I have asked a number of printers about this matter, but none of them would venture an opinion except to say that they never saw type underlaid for the foundry. Will you please tell me if there is anything in my theory? If there is, I think it would save much time in the pressroom and tend to make electrotypes still more popular

certain fonts are lower than others, so that lines and not individual letters are affected, the electrotyper should be able to correct the defect. It is true that the copper shell will be an exact facsimile of the form, but after the shell is backed up with metal, it is the duty of the finisher to punch up all low spots. He can not make old, worn type look like new; neither would underlaying accomplish such a result; but he can make the plate level if he understands his business and the type is not hopelessly bad.

F. B. WALTERS, of Salem, Virginia, writes: "Your article on stereotyping with a cheap plant, in the August INLAND PRINTER, strikes me with special force at this time, as I am just now collecting material for a job office where a stereotyping outfit is indispensable, and a cheap one is desirable. If it would not be imposing on your good nature to ask you for information in regard to the outfit you mention, would you not send my name to the manufacturer, so I may be placed in correspondence with him? This favor will be highly appreciated." *Answer*.—If you desire a cheap stereotype outfit, you should consult the advertising pages of THE INLAND PRINTER. You may be able to produce plates of some description with an outfit of this kind. You mentioned that you are selecting material for a job office, and as jobwork is, as a rule, particular, I would suggest that you consider adopting a more expensive plant, if at all possible. It is hardly likely that first-class printing-houses would invest upward of hundreds of dollars for stereotype plants if the cheap ones were satisfactory.

E. A. TURNER, Little Rock, Arkansas, writes: "I have been a reader of THE INLAND PRINTER for several years, and it is with pleasure I note the article in August number by Harry D. Tappan, on stereotyping. I have often wished your magazine would do more for the good of the trade than to

merely answer queries. In fifteen years at the trade I have seen fewer first-class mechanics in this trade than in any other, especially in shops employing only one or two men. The idea seems to prevail that any one who can make a plate that will print is a stereotyper. In many offices where the pressman must be able to do the finest grades of work, and the compositor must have the eye of an artist, combined with the highest technical skill, a stereotyper will be found who can not trim two cuts to the same size or make them square, and whose work causes endless trouble in both composing and press rooms, and enough damage to both plant and material to equal the salary paid him.

"The idea seems to prevail that stereotyping is only a make-shift process and does not require a high degree of skill. In the shop where I am employed we use stereotype plates for the finest grades of work, and with good results. In many cases better work can be done than from type forms, as in jobs containing rule-borders and panels the joints can be finished out equal to an electrotype. As we use the Wesel iron-grooved block we can take a job (for example, pamphlet covers, to be done in two or three colors), make the required number of casts and rout for the colors, and have the job on the press printing "two-on" before the printer could justify the type in the two forms to print one on, and do better work because of absolute register and absence of joints in borders. In addition to stereotyping being an advantage, a competent stereotyper should be able to do mortising and repairing of cuts for all classes of work as well as an electrotyper. To my mind the only advantage electrotyping has over stereotyping is the ability to produce finer cuts and the difference in the wearing quality of the plates."

FRED WHEATCROFT, Quincy, Illinois, writes: "I am very interested in stereotyping, and I enjoyed the article written by Harry D. Tappan. Have been working at the trade twelve years on the *Journal*. We have a fine plant, but I find it very difficult to do half-tone work with the brush process. However, the article I have just read pleased me very much." *Answer.*—Glad to hear from Mr. Wheatcroft, and as a brother stereotyper, I hope I may be of some assistance. Your communication is not explicit in regard to the difficulty you are having with half-tones, but judging from the majority of cases where there is trouble with the molds when the beating-brush is used, I will endeavor to help you. Try the following formula: Dissolve eight ounces of lump gum arabic and one ounce of sugar of lead in one pint of water. Use a double boiler or a steam-jacket kettle. Let the water on this mixture get hot, but do not allow it to come to a boil. Stir continuously for forty-five minutes. Then use six ounces rice flour, eight ounces laundry starch, two ounces dextrine, sixteen ounces china clay. Mix thoroughly in five quarts of water—till all lumps are dissolved. Put the whole mixture into the kettle containing gum arabic and stir thoroughly. Let it all come to a slow boil and cook for one hour. Let this composition stand for a day before using. Then use it as it is—do not dilute with water. For making twenty-five flongs take twenty-five sheets—sixty pounds to the ream—(if possible use matrix paper made by B. & O. Meyers, of 16 Beekman street, New York city) and wet them by drawing three sheets at a time through water quickly, so as not to allow them to absorb too much water. After wetting all in a similar fashion, lay them on the table used for making the flongs and roll the surplus water out with a matrix-roller. Then take twenty-five sheets, fifty pounds to the ream, and slip-sheet by laying a sixty-pound wet sheet on the table and covering it with a fifty-pound dry sheet. Continue to alternate in this way until the twenty-five sheets of both weights have been used. Cover with a flat board and put on a weight of about twenty pounds, in order to keep the paper from wrinkling, but do not use a wet blanket on this paper. Prepare the paper in this manner the day before you wish to use it. In pasting the paper

preparatory to making the flongs, start with a sixty-pound sheet and use a liberal amount of composition. Do not leave any dry spots. It is necessary to see the coating all over when you are through pasting. Then take a fifty-pound sheet and rub it on with the hand—do not use the roller. Lay this body aside and make balance in the same manner. After all are finished, take the body that was made first and lay on the table with the fifty-pound sheet side up. Now roll with the matrix-roller in order to make it even. Again paste over thoroughly, being very careful to avoid blotches. On this back it is necessary to use a trifle more composition than is used between the sheets of tissue-paper; but it is essential to avoid using too much. Now take one sheet of tissue and rub it on with the hand about half-way; then use the roller. For the second tissue use just enough composition to cover evenly. Rub and roll on in same manner as first, and do likewise with the third sheet of tissue, using only three sheets of tissue in all. After all the flongs are made and are put

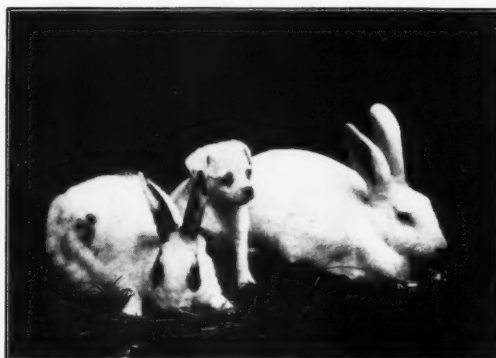


Photo by Eckler.

FRIENDS.

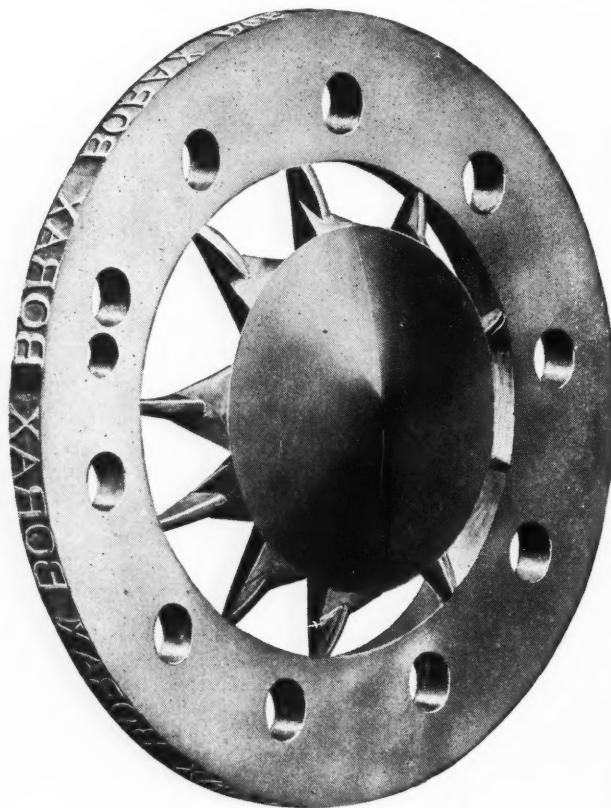
in the box, it is necessary to cover them with a slightly dampened blanket. Care should be used not to have the blanket "sopping" wet, as that is where the trouble lies in fifty per cent of brush molding. It seems to be generally thought that matrices for brush molds should be exceedingly wet and spongy. While it is true that an extra wet matrix does not require as much beating as a dryer one, there are other details to be considered than labor if you are desirous of acquiring the best results. When the form is ready to be molded, see that the half-tones are about the thickness of a newspaper higher than the type, and be particular to clean them thoroughly. In molding, if the matrix rises from the form in places, after it has been beaten over a couple of times, it is a fair sign that the matrix is a little too dry. Take a piece of muslin and wet it; wring surplus water out, and lay on the top of the matrix; beat with the muslin on a couple of times, then take the muslin off and finish molding. The half-tones require more beating than the type. A first-class brush is an important feature in making a good mold. It is *absolutely essential* that the brush be burnt perfectly even and parallel with the back. No matter how expert a molder is, he can not accomplish good results with a poor brush. In planing the matrix down the half-tones should be planed very hard, and care must be used not to twist the matrix off of the cut. Overlay the half-tone with a piece of ordinary blotting-paper, the exact size of the cut, but first chalk it well with powdered French chalk to prevent its adhering to the matrix after it is dried. The drying-blankets should be soft and absorbent. If the blankets have been used on several forms before being washed, it is necessary that a fresh one be used on the face when there are half-tones in the form. If the blankets are very thin, seven or eight ought to be used; if they are the average regulation stereotype drying-blanket, four or five will do. When the

form is put in the steam-table, the platen must be screwed down extra tight. If a wrench is used one man ought to be able to fill the bill; if it is screwed by hand it will require two men to pull it tight enough. After the form has been in the steam-table one minute, it must be turned again equally as hard as the first time; then in two minutes turned down again, and that will answer. After the matrix is dry, if there is a ridge around the half-tone on the back of the matrix, where the overlay was, use a piece of sandpaper to take it off. Follow these directions and I feel assured that you will overcome most of your difficulties. If still you do not meet with success, let me know more of the particulars and I will endeavor to give more of the required information.

STEREOTYPING.

BY H. D. TAPPAN.

The casting of stereotype plates is an interesting part of the stereotype process. The great number of details that are attached to this part of the work require close observation at all times. Some of the difficulties that arise are very often



STEREOTYPE PLATE FROM HALF-TONE CUT.

extremely confusing, and in order to correct the trouble it is necessary for the operator to concentrate his mind on the difficulty, if he wishes to ascertain the exact source from which the trouble arises. In the majority of cases a little extra time and perseverance will enable the operator to learn what the difficulty is, and if successful he will be well rewarded for the time and energy spent. There are innumerable difficulties, especially where there is a variety of casting, and it would, no doubt, be misleading to attempt to give any certain rules for casting. Very nearly every job has its special features.

In the majority of cases the first thing the stereotyper thinks, when he encounters difficulty, is that the metal must be out of order, and he proceeds to "doctor" it with some

ingredient. Meeting with no better success, he will possibly try another, with equally discouraging results — only getting deeper into the mire. It is not policy for a person who does not thoroughly understand stereotyping to attempt to improve the condition of stereotype metal. To be entirely successful it is absolutely essential to know the formula of the metal you are working, as stereotype metals vary in proportion. It is true that stereotype metal will get out of order at times, but the cheapest and best way to remedy this is to send the metal back to the smelter and have it thoroughly refined, which can be done at a small cost.

In a great many instances the mold is responsible for defective castings which, at first thought, would readily be blamed on the metal. Often the casting-box needs to be altered; sometimes by changing the angle of the box you can remedy the difficulty. If the gauges pinch the mold, not allowing it to conform to the shape of the box, the results will look similar to casts made from poor metal.

Sometimes when water-back boxes are used it is necessary to keep the water turned off on some jobs. It is more difficult to use a water-back box in making thin casts than it is when thick or type-high casts are made. Owing to the small body of metal in thin casts, it is necessary to keep the body and the back of the casting-box at nearly the same temperature. When the back is cold and the body hot the metal is chilled too rapidly on the back, and consequently it shrinks from the face before it has had time to set properly. If it is possible to use a water-back box, the results are more satisfactory than those that could be accomplished with a casting-box without the water-back. After making a few casts the temperature of the casting-box becomes the same as the temperature of the metal, and (when a water-back is not used) in order to make speed it is necessary to reduce the temperature of the metal, making it slushy. In consequence the plate will not be as sharp as a plate made with hot metal, which enables all the small crevices in the matrix to be reached. It is absolutely essential that hot and easy-flowing metal be used, especially when cuts or half-tones are to be cast, if the best results are to be obtained.

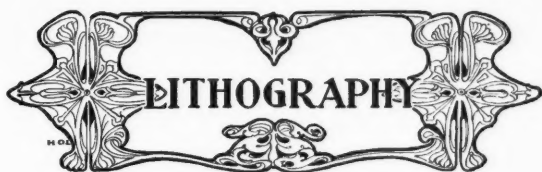
The accompanying illustration shows a stereotype plate which is a complete circle. This half-tone is made with a one-hundred-line screen, and is reproduced in a stereotype plate, from which this is printed. There are several interesting and technical points in connection with the making of these circular plates which will be treated in detail in the next number.

WOULD GLADLY ABSOLVE THEM ALL.

Rev. Mr. Doyle, editor of the *Catholic World*, with common sense and good humor, assumes an attitude on the Typographical Union's oath that he will hardly be called on to change. Asked if he would absolve a printer he laughed. "I shall answer that query," he replied, "in the words of the humorous Southern priest who, when asked if he would refuse to bury the Union dead, replied that he'd be only too glad to bury every one of them. So should I be only too glad to absolve every mother's son of the Typographical Union." And, as one good turn deserves another, so the union will be highly pleased to put its label on all the church's printing.—*New York Unionist*.

NEWSPAPER IN THE ARCTIC CIRCLE.

There is only one newspaper which is published in the arctic circle and that is the *Nourlanaste*, or *Eastern Star*, which is issued once a week at Sigerfjord, in the extreme north of Norway. It is written in the Lap language and is a very small paper, consisting of only four pages. Its contents are chiefly short articles on religious subjects and items of local news. The peculiarity of the little paper is that it has no advertisements, probably because the wants of its readers are few and easily satisfied.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

A FREE AND LIBERAL-MINDED UNION ORGAN.—The *Litho-Gazette* is the recognized organ of the combined litho. trades in Great Britain and Ireland. Unlike most mediums of this sort circulated by trades unions, it is an unbiased journal. It prints historical and technical, judicial and international articles and correspondence, and is undoubtedly a potent factor in the interest of not alone the British workman, but transcontinental coöperative organizations as well.

TO MAKE LITHOGRAPHIC STONE SENSITIVE TO LIGHT.—D. W. P., Toledo, Ohio, writes: "Can you give me a formula for making a lithographic stone sensitive to light, for half-tone work? I have tried asphaltum with fairly good success, but it evaporates before I can get it on smoothly and the result is uneven. I use it as it comes prepared by a well-known firm." *Answer*.—In the January, 1903, issue, page 395, will be found an article treating of a light-sensitive solution—the ordinary albumen and bichromate. The manner of extracting the asphaltum from bitumen for this purpose will be found in that article.

THE McBRAIR SUBSTITUTE FOR LITHOGRAPHIC STONE.—M. S., Newport, Kentucky, writes, on a card bearing postmark of Cincinnati, Ohio: "Have you heard of the substitute for lithographic stone invented by Charles McBair? It is claimed by the inventor that it has all the properties of stone and is as light as paper, and cheaper. What do you think of it? Is it destined to revolutionize the whole art of Senefelder?" *Answer*.—We are sorry to say that the name of McBair has not yet reached us. A similar invention, however, has existed for some time. For further information, our correspondent is referred to the item headed "A New Lithographic Surface," in these columns.

DAMPING THE ALUMINUM PLATE.—"Old Printer," New York, writes: "I noticed in one of the recent issues of THE INLAND PRINTER, which I read very carefully every month, that tannic acid and other chemicals are used and recommended for the damping water. I have been an aluminum printer from the time the first experiments were made in the Sixth avenue laboratory. Am now daily engaged in printing from the metal. I can say that I have cast aside all mixtures, and find that the main thing about aluminum printing is to always keep the water, fountain, damping rollers and table clean and in perfect

condition; then, in cold weather use hot water. Do not let rollers lay upon the plate when stopping for any length of time, and do not allow your plate to dry and gum up."

REGARDING EMIGRATING LITHOGRAPHIC WORKMEN.—K. K., Weidmanslust, near Berlin, writes: "I am a lithographic steam pressman and intend to emigrate to the United States. I would ask you to kindly inform me about the conditions prevailing there regarding wages, etc. Perhaps you would be in a position to help me obtain such a place or at least to get me the addresses of some of the firms to whom I could write." *Answer*.—The wages paid range from \$20 up. The conditions of the trade are such that it would not be easy to obtain a position here, on account of the strong unions and the feeling prevailing between the employer and the workmen, each faction working hand in hand to protect the interests of the other. It would be useless to write to any establishments. We would advise you to address the "Lithographers' International Protective and Benevolent Association of the United States and Canada," 25 Third avenue, New York.

DEATH OF THE ORGANIZER OF THE L. I. P. & B. A.—Richard Norris, born in Ireland in 1838, died August 25, in New York city. He was founder of the *National Lithographer* and its editor since 1893, which journal became, under his management, the recognized organ of the lithographers' unions. Well known as a lithographer and a lithographic labor organizer, he created what is known to-day as the L. I. P. & B. A., whose charter members began the movement as members of the Knights of Labor. He was honored in the profession and among his neighbors, remaining a member of the L. I. P. till his death. His jovial disposition and extensive travels through every State of the Union made him probably the most widely known lithographer in the country. He leaves a wife and eight children. The eldest son, Richard, Jr., who has ably replaced his father in the editorial chair, was an expert lithographic pressman until called to enter upon the duties of his present office.

TINTING OF THE STONE.—J. B. S., Peoria, Illinois, writes: "While I agree with C. M. B., of Baltimore, to the extent that I do not think that the high etching will stop the difficulty of greasing or tinting of the stone, caused by inferior coated papers, I do not agree with him in the conclusion he reaches, namely, that the difficulty is caused by the dissolving of grease by alum. I think that the tinting in this case is caused by the effect of the alum or other astringent substance upon the uncovered parts of the stone regardless of the ink, though improperly mixed ink will aggravate the difficulty. My theory, borne out by experiment and practical experience, is that the alum or other astringents used in the bleaching, coating or fixing of the paper has the same effect on the stone as counter-etching. Alum will counter-etch or extract the nitric acid from the stone, and so will other substances, and unless this extraction of the nitric acid is overcome, the stone is going to tint. I am of the opinion that the difficulty must be combated almost entirely by the proper use of chemicals in the water, taking it for granted that the ink used is of the proper consistency."

"COMBINATIONS" IN THE LITHOGRAPHIC INDUSTRY.—A. C. & S., Ltd., Melbourne, Australia, writes: "We thank you for favor of May 12, giving names of firms from whom posters may be bought. Do you know anything of the 'combination' of lithographers?" *Answer*.—There are combinations of lithographers of all sizes and shapes. First there is the "Lithographers' Association of the United States, East and West," representing the interests of the litho. employers, with offices for its eastern section in the Bank of the Metropolis building, New York. Then the "Lithographers' International Protective and Benevolent Association of the United States and Canada," representing the litho. transferrers and pressmen, with offices at 25 Third avenue, New York. Then there is the "Press Feeders' Association," the "Stone Grinders' Association and Plate

Preparers' Union," the "International Secretariat," representing the working lithographers of the world, with branches in every country where lithography is done, with headquarters in London, England, and last, but not least, the "Lithographic Artists', Designers' and Engravers' League of America," with offices at Odd Fellows' Hall, Eighth street, New York, which represents all those engaged in artwork on stone.

ETCHING-GROUND RECEIPTS.—J. F., Chicago, Illinois, writes: "I wrote you about three weeks ago regarding etching ground. I enclosed a stamp for a reply, but as yet have not heard from you. I thought probably you would answer my query in the



Photo by Eckler.

ON THE HOT SPRINGS MOUNTAIN.

September issue, but that has nothing. I have been a subscriber to THE INLAND PRINTER and a reader of this department for some years, and am at a loss to understand why I should not receive an answer." *Answer.*—It is not the practice of department editors to answer correspondence by personal letter unless a fee, commensurate with the amount of work involved, is enclosed with the letter. In order that all readers may gain the advantage of replies to queries, answer is made only through THE INLAND PRINTER. If personal reply is desired, a fee of at least \$1 should be enclosed. A good, all-round etching ground is made of ordinary dammar varnish mixed with about one-fourth its quantity of liquid asphaltum, and to prevent it from becoming too brittle a little Venice turpentine, say to a pint of etch ground so mixed add the size of a pea; the addition of a quarter of a pint of sulphur-washed ether will cause the ground to flow smoothly upon the stone. An etching ground which is to remain for a long while upon stone can be made by fusing over slow fire the following: 20 parts Syrian asphalt, 6 parts pure beeswax, 5 parts mastic in lump form, 5 parts marseilles soap, 100 parts turpentine. These ingredients are boiled together—the asphalt first, then the mastic, wax, soap and turpentine, and kept well corked in a bottle. To every part thereof add a like quantity of dammar varnish (which has been previously mixed with, say, one-fourth sulphur-washed ether). The etching ground is put upon the stone with a flowing varnish brush; thinning down is done with turpentine.

This etching ground can be made more tenacious and remain effective for a longer period by adding (after the boiling of the aforesaid), 5 parts of caoutchouc which had previously been dissolved in 12 parts of oil of lavender. If this mixture is used, the dammar is better omitted.

A NEW LITHOGRAPHIC SURFACE.—A transferrer, of Newark, New Jersey, says: My son is a member of the L. A. & E. & D. A., in New York, and has asked some of the most skillful lithographers, without getting any satisfaction, about a new composition which I used in Chicago last year. I also inquired from several brother workmen, but without success. This represents a new surface for drawing. Photographed or transferred upon, then rolled up with transfer-ink, the composition plate can be laid down upon stone or plate and transferred, or transfer can be pulled from this original and transferred to stone for printing. This composition plate can then be kept for the future, and it is, therefore, not necessary to keep the stone with old originals. My intention would be, if you can tell me where to get this plate, to have all our originals transferred thereto and then grind off the stones to put on new work." *Answer.*—Our correspondent was on the wrong track if he asked the litho. artists for information which would be entirely out of their domain. The "Printers' Organization" would have been the fountain to draw from. However, while we have the matter in hand, we shall be pleased to answer to the best of our ability. The process spoken of by our correspondent is most likely a method of transferring upon hardened gelatin films. The surface is either smooth, for pen drawing and transfer, or grained for crayon originals. These films are made impervious to water by soaking the gelatin in a solution of alum. Then a drawing made upon the surface can be treated just like a litho. stone, with the exception that impressions need not be taken therefrom, but the rolled-up originals can be laid upon the clean stone or metal plate *direct* and transferred; then, instead of being ruined like an ordinary starch transfer paper impression, the transferred film can be taken up from the stone either to serve for similar processes of transferring, or it can be preserved for an indefinite period and used many times for making other transfers, either with other impressions on starch transfer paper or as a transfer medium *direct*. In this way you can use this method of substituting inexpensive films instead of the cumbersome stone, and let the latter be used for fine originals which, when transferred to the films, can be again ground off. We would, however, advise the taking of several originals before grinding off the stone, in case of accident. The films come from Germany, but we believe American litho. supply houses can furnish the same.

DIFFERENCE IN TONES OF BLACK UPON THE SAME TRANSFER.—R. S., Glasgow, publisher of the *Lithographic Circular*, a bright and instructive little trade paper devoted to the interests of the lithographic artist and designer, writes: "I have to thank you for the reply to my query regarding cosmogravure etching ground and resins which do not flow. I now submit a query to you, published in the *Lithographic Circular* for July, signed 'Writer,' but which received no answer. If you think it sufficiently interesting, I will be glad to have a reply thereto through your litho. column. The query referred to is as follows: 'Can any of your readers account for the difference in tones of black between litho. writing work and plate transfer work, when printed together from the same stone?' Work is often patched up from both sources, but undoubtedly the plate part shows the best tone of black. The writing is always blacker and more sooty-like, except when carefully manipulated. I have asked several skilled transferrers if they can account for the difference, but can get no suitable explanation. My own opinion is that it must arise from the different composition of the plate transfer ink; but I am not certain. If any of our lithos. could explain this, they would receive the thanks of the trade." *Answer.*—In America there is very little writing done on trans-

fer-paper. The most work is either drawn on stone, engraved, or set in type and transferred to stone, or exposed upon sensitized ground, as in process engraving. The practice of transferring from plate to stone has also gone out of use. However, the peculiarity observed by the "Writer" was noticed many years ago, when the editor of this department used to put down the autographic circulars which were in use before the typewriting machine came into use. We did not pay any attention to the matter at the time, but think that it is caused by the density of ink which would be found upon an impression from an engraved plate, whereas the writing done with autographic ink must be thin enough to flow, consequently it loses in body, its acid-resisting particles are thinned out, and it can not take such hold upon the stone when the saponification of the latter takes place by etching. It would be the same if the impression which is pulled from the engraved plate or stone would be taken with an ink thinned down with turpentine so as to divide its acid-resisting materials. The result would be a gray, weak-looking transfer. It will be found by experiment that if writing upon transfer-paper is done with good, strong litho. touse, transferred carefully with impressions from engravings, the work will be of the same tone of blackness throughout.

STYLE AND TASTE STANDARDS IN DECORATIVE ART.—J. W., Brooklyn, New York, writes: "I am a young man learning designing. There are a number of designers here, and I notice, in making up their sketches, that they often take a bit from architectural books or other lithographed works. I have never seen them make a design from thought or inspiration, and when I speak about the fact, they say that we must keep up-to-date—'be in style.' Now, I am desirous of learning art, and shall go to drawing school this fall, but, pray, can you tell me what is 'style'? Whence does it come? What determines it? How can I tell if I am right or wrong? How can I learn of the standards that rule taste in designing? If you, dear sir, can enlighten a benighted individual in the columns of the highly prized INLAND PRINTER, if ever so little, you will cause me to feel very thankful to you." *Answer.*—In answer to our earnest young student, we would say that we must confine ourselves here only to decorative ornament as necessary for purposes of embellishment. The subject of high art presents a broad field for research which would transcend even the capacity of a fair-sized volume. Our correspondent sees designers use specimens of ornamental and other work. Well, in these specimens, if they are the right kind, have been laid down the standards of style through the works of the brightest minds that have ever thought on art, centuries ago. These standards have been determined, on the one hand, by religion or mythological developments which have fostered and embraced morality, family, church, law, school, state, etc., and on the other hand by science and industrialism. These styles have been changed by various climatic, social and political conditions, resulting in what we to-day know as the "styles or orders of ornamentation." Beginning with the antique, namely, Egyptian, Assyrian, Indo-Chinese, Greek, Etruscan, Roman; then passing on to the early Christian (or Roman Christian), Byzantine, Arabian (in Spain, Sicily, Egypt, Persia, India, Turkey); then on to the medieval, flourishing in Italy, France, England, Ireland and Germany, culminating in the Gothic style, developed in France, Netherlands, England, Germany and Italy; followed by the modern or Renaissance, and Rococo. The foundation of all art is the more or less truthful rendering of nature and its works. The thing decorated should always retain its usefulness and practical shape, besides accentuating rather than hiding the peculiarities of the material from which the object is produced. Regarding taste, we will say that, although designers must have records of the former productions in decorative design, so as to imbue themselves with the spirit of those great classic works, they should not copy or repeat them in a lifeless, meaningless way. The underlying principle for our modern designers should be the spirit of this

age, based upon its national, religious, intellectual, industrial, social, political, martial and other leading or dominant conditions. They should only go to the old masters for encouragement or for motives, but get the inspiration from nature and from our actual living surroundings. We could here trace the characteristics of each individual style and follow its development from place to place, but our space is too limited. One thing yet we would like to emphasize: In these days of the grotesque and fantastic, style and taste may ever be changing, but the principles of art never change. Let us just skip, in a few bounds, over the history of art to show how the styles were influenced. We usually go back to the Greek for the purest art forms, and they were the most highly cultivated people, but they obtained their style from the Assyrians, who in turn drew from the Egyptians, each successively improving on or deviating from his predecessor. So also when the Christian religion became potent, its early converts shunned the style practiced by the barbarians, and yet they wished to embellish their temples. The result finally became a distinct style, which culminated in the Gothic. (See article on this subject in the May issue in this department.) Likewise did the law of Mohammed, forbidding the pictorial representation of living forms, have a decided effect upon Arabian style of decoration and gave us the splendid geometrical forms admired to-day. The Renaissance style was the effort to revive the classic styles and combine them into a new life, which was successfully done by the great masters of that period. Everything that was done was for the betterment of art, until the constant striving for impossible and bizarre things finally produced the abortion called the Rococo. We hope to have given our young friend a few brief points on the subject. If he wishes to follow it further, he should procure suitable books upon the decorative arts, for instance: Chabat's "Fragments d'Architecture," Paris, or Owen Jones' "Grammar of Ornament," or Henry Shaw's "Encyclopedia of Ornament," London. These books can be ordered through THE INLAND PRINTER, New York or Chicago.

OBJECT TO GLAZED PAPER.

There is a disposition among some British printers to discountenance the use of highly glazed surface papers, which are now so much in vogue. According to one authority on printing matters, there are two reasons why their use should not be encouraged. The fancy prices often got a few years ago for printing on these papers can not be obtained now. Competition among printers has brought them down. Another reason is that a great deal of shockingly bad printing is done on these expensive papers—their glaze and polish and general showiness hiding bad make-ready and inferior presswork.

For half-tone blocks the printer found the introduction of a highly glazed paper just the thing for his purpose, and therefore it would be absurd to decry all papers that have a superpolished surface. It is contended that it is the second-rate or third-rate printer who abuses the material which the skill of the papermaker has supplied, and showiness is all that such a printer regards, and it is felt by leading printers that it is high time a protest should be made against the shoddy work now so prevalent, and whose inferiority is attempted to be hidden by the use of showy or highly glazed paper.—*The Paper Mill.*

PRINTING DISPLAY IN NEWARK.

During the second week in November, specimens of art printing will be exhibited at the Public Library, Newark, New Jersey. Librarian Dana and his assistants have been gathering material for this exhibition for over six months. Specimens have been received from European and American printers, and these, together with facsimile pages of early printing and rare books from the shelves of collectors, will make an interesting exhibit for the printers, as well as all who appreciate beautiful workmanship in whatever line it may be found.

NEW GOVERNMENT PRINTING OFFICE TOO SMALL.

Although the new Government Printing-office at Washington is the largest establishment of its kind in the world, it is too small to take care of the immense volume of work which it is called upon to do for the Government. Secretary Cortelyou will, therefore, ask Congress at the next session for the authorization of two large wings, to cost \$2,500,000. If this plan is carried out, the completed structure will fully occupy the square of ground on which the printing-office stands. The new building adjoining the old Government Printing-office cost \$2,430,000. The proposed additions will conform to it in architecture, and will take the place of the old building.

SOUVENIR OF THE WHOLESALE DRUGGISTS' CONVENTION.

Bearing the imprint of the Smith & Porter Press, Boston, and with drawings signed by Bird, the menu of the Wholesale Druggists' Association and the Proprietary Association of America is cleverly reminiscent in design and arrangement of



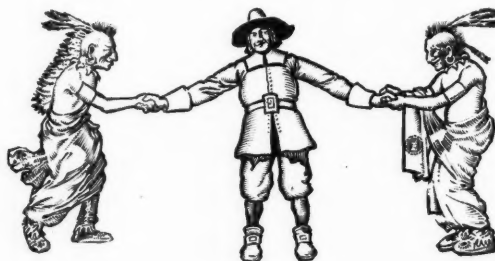
TITLE-PAGE.

the time when medicine men of a different color prowled in the purlieus of Boston and the druggists' prototype attended pow-wows held for the purpose of devising ways and means of providing for the diminution of the English settlement. It is impressive in size, and in typographic style follows the rude and virile fashion of the chapbook, which, together with the alleged antique spelling and the suggestive illustrations of Mr. Bird, which are reproduced, combine in the production of a brochure that is a credit to all concerned in its creation. It is fittingly printed on harsh linen paper in dark green and yellow, and is tied with a string by hand. It is refreshingly strong and simple in treatment, and the puritan flavor is infused throughout, if a few phrases under the caption of "Ye goode thynges to eate" are excepted, which do not rightly harmonize with the spirit of the context. Chateau Yquem,

1891, or Chateau Pontet Canet, 1887, assuredly were not found among the simple though mayhap potent beverages of the pilgrim fathers, but were probably placed among the "goode thynges" as a concession to the converted taste of the modern medicine man.

DO AUXILIARIES PROMOTE DIVORCES?

The ladies who are so enthusiastically advocating the establishment of women's auxiliaries in connection with the printing trade unions have not as yet claimed their organization fosters divorce suits. But such is one of the first fruits of an



THE GLAD HAND.

auxiliary. In Indiana, where there is something doing all the time, especially in politics, literature and divorces—Noah B. Smith has been held before the court by his wife, Lela. Simply told, the story is Noah was a member of the trainmen's brotherhood and induced his better half to join the ladies' auxiliary. This double-barreled union family lived in sweet concord—or as near that blissful condition as is possible in a State where divorces are marked down to twelve dollars—until Noah joined the switchmen's union. Between the brotherhood and the union there is a long-standing quarrel about jurisdiction or something of that nature. The unionists contend the brotherhood men are unfair—but they do not use any such mild, printable terms—and vice versa. Like all converts, Noah was enthusiastic and soon came to be looked upon as a leader by his new-found friends. But his happiness was not complete. Mrs. Smith remained loyal to the trainmen and refused to join the switchmen's union's auxiliary. This embarrassed Noah, for who could trust a leader whose wife defiantly wore the button of the despised brotherhood? We can easily imagine that in the Smith household there were



THE WAY TO THE INN.

heated discussions in all phases of the vexed question, while the coffee cooled and Mrs. Smith's best culinary efforts lost their appetizing flavor. Indeed, worse than that may have happened, for the lady rushes into court and deposes that Noah has become so abusive she can no longer remain in his ark. To which Noah retorts that his spouse's fealty to the brotherhood is so embarrassing to him he can not live with her longer, and intimates his indifference as to whether she follows the lamented Mr. McGinty or not. But Noah's couch is not a bed of roses, and his embarrassment at times must be

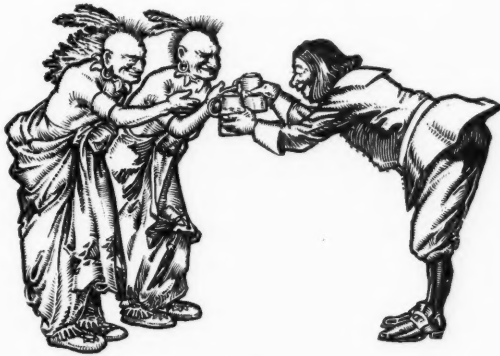
painful. Picture him in the midst of an oration denunciatory of the ruthless trainmen, when he hears a snicker; it disconcerts him, as he straightway fancies the snickerer is going to taunt him with his wife's recreancy to the switchmen's noble cause. He becomes unmanned, flounders, collapses and takes



SAMOSET INN.

his seat. To be thus humiliated in his own union home is not to be tolerated, for who could retain "leadership" under such trying conditions? Noah is surely entitled to our sympathy.

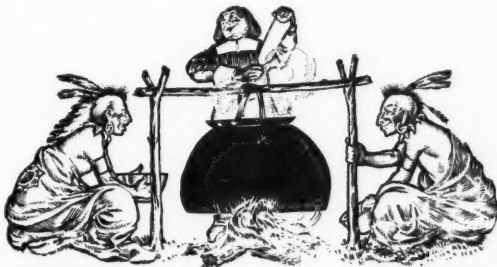
At last accounts the judge was wary and had reserved his decision. He probably feared embroilment with organized labor, for he is reported to have feebly asked if the quarrel



HANDING THEM A COUPLE.

between the switchmen and trainmen could not be settled. Or, perhaps, he felt it would be easier to effect such a settlement than cause the white-winged dove of peace to return to this Hoosier Noah's ark.

This is an age of change, and it is possible the well-known and popular labor motto "In union there is strength" will be



AFTER-DINNER SPEECHES.

made to read "In a union and an auxiliary there lurks divorce." Let us hope not, however. In this sea of perplexity, of one thing we may be assured: If the bonds of matrimony are severed in the case of Lela versus Noah, it will be a union-made divorce and entitled to the label. Glory be.

THE APPRENTICE AND HIS WORK.

The apprentice to any trade or line of work should occasionally have a word of encouragement. The workmen, in fact the employers of the future, are the apprentices of to-day. Practically every business man of the present time has worked himself to the head of an establishment from the bottom. Some of the fellow workmen of the apprentice may teach him both by word and example that life is a hopeless struggle, wholly unsatisfactory as to results. And if the apprentice is not of strong mold by nature he may believe what some of his older comrades may tell him. Sometimes the apprentice has parents at home who warn him against the pessimism of those workmen who have never made a strong endeavor to get to the front by right means, and sometimes the apprentice meets pessimism at home as well as in the shop. To such young workmen it ought to be occasionally said that life is worth living and that the struggle to get a start is not so long nor so hard as it may seem. The apprentice ought to be told that his first lesson should be to be a good workman; to learn his trade; to have it thoroughly; to do careful work; faithful work. And he should be taught to work industriously and hard. If a man is absorbed in his work time passes rapidly; if he is uninterested it drags. If his work affords him no pleasure the hours of labor will seem long and irksome and he will want to look out of his window or watch the clock. The apprentice should be taught to be proud of his occupation; to be proud that his sleeves are up and that he has an apron on. The rolled-up sleeve and the apron are badges of honor and ought to be so considered by any bright young fellow who is starting in to learn a trade. Why should he not be proud of his work? Work is honorable and all sensible people so regard it. One great lesson of the observance of Labor Day is that it teaches the honor and dignity of labor and causes the young fellows to be proud of their occupation. A good Labor Day parade is an educator in the direction of causing men to be proud of their trades and callings. The apprentice should be taught to try to earn his wages and to give his employer good service and not to regard his employer as his enemy. Men never get to the front in any trade or calling who start into their work feeling that their employer is their enemy; they never reach promotion; they seldom own shops of their own, because one element of success is lacking. The worst offense that can be committed against an apprentice is to teach him that the sole purpose of his work is to kill time and secure his pay. Such a doctrine is bad for the boy. The apprentice should be taught subordination and obedience; for such are the lessons all successful men were taught in their youth. Men who "break the bonds of circumstance" are not those who break the laws of fairness toward an employer. Here's to the apprentice of to-day, the journeyman and employer of the future!—*Des Moines Daily Capital*.

MISSION OF ORGANIZED LABOR.

The mission of a labor organization is to better the conditions under which man suffers in this sphere with its little span of life; to drive care from the brow of toil, to keep bright the light in the eye of hope, to curtain with a smile the features of despair, to feed the hungry of the mind and the stomach, to quench the thirst for knowledge and love, to whip want from this land of plenty, to destroy despots and place liberty above greed, to make the world what nature intended it to be—an abiding place for men and man himself the brother of his fellow; to have hopes whose fruition lies this side of the grave and aspirations whose day of success looms right above the clouds; to enjoy the beautiful gifts of our common Mother Earth, without paying usury to those whose only claim is possession, and whose possession is maintained by a purchasable law.—*Frank Thoman*.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSsing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of coverpapers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

PRINTING ON PALM-LEAF FANS.—W. H. W., of Greenville, Ohio, has sent us portions of a palm-leaf fan showing printed advertisement on same. He says: "Will you kindly inform me by what process printing is done upon palm-leaf fans, as per sample?" *Answer.*—The usual way is to have design and wording cut on a wood block or soft metal (engraver's), and have a rubber cast made from same. Mount the cast on a wooden base, so as to be type high, and print in the usual way, employing a soft tympan made of rubber blanket, covered with a couple of sheets of manila paper, or a sheet of muslin, if preferred.

WANTS OUR OPINION ON PACKET-SIZE HEADING.—A. J. B., of Dublin, Georgia, sends a packet-size note-head, printed in red and chocolate-brown inks, and writes: "Please find herewith a specimen of note-heading in two colors. Please let me know whether it is a fair sample for a country shop or not; our press is very old and the rollers bad for this damp climate." *Answer.*—The design of the heading and the entire typography is excellent; the job is well made ready, and the color arrangement good. With better rollers and a dry spell the entire job would have been really commendable as a bit of neat printing. Try again; we consider the heading a success, minus the faults pointed out.

"THE SMALL FARMER."—Such is the title of a really neat monthly issued by the Calcutt & Macomber Publishing Company, of 31 East Seventeenth street, New York city, four numbers of which we desire to acknowledge the receipt of. The price is 10 cents a copy. The covers are of different design and color each month, and are certainly handsome. Everything connected with this publication is well done, while the paper-stock, inks, etc., are as good as need be. The half-tone illustrations appear on colored tint grounds, while small pictorial embellishments are pleasingly distributed on the margins of many of the pages, these appearing in colors differing

from the text. Perhaps the only lagging feature of this excellent agricultural journal is the indifferently good type pages, which lack sharpness and legibility. Better presswork would much improve the defects appearing in the reading text. *The Small Farmer* began only ten months ago and now claims a paid-up subscription of fifteen thousand copies. Aside from its handsome features, it is worthy of recognition for its interesting and instructive contents.

MIXING INKS TO WORK IN COLD WEATHER.—C. C., of Winchester, Illinois, writes: "I am asking for information in regard to inks. In the first place, when (in cold weather especially) job ink does not work just right, what would you do for it? Does coal-oil make it work any better, or is it a good plan to use it?" *Answer.*—We do not approve of the use of coal-oil in job ink for the purpose stated, but it may sometimes be used in news ink with advantage, if applied sparingly and well mixed with the ink. Job ink, black, is generally made with linseed varnish—that is good black ink. A varnish made of half linseed oil and dammar varnish is a better mixture than coal-oil, as it softens the body of the ink without destroying its quality.

HOW TO IMITATE TYPEWRITTEN LETTERS.—The H. P. Company, of Easton, Pennsylvania, sends a copy of a circular printed with typewriter type in purple ink, which shows the usual blur incidental to writing done on the typewriter machine. They ask: "Will you kindly let us know through your Pressroom Notes and Queries column how imitation typewritten letters like the enclosed are made? We can not get the hang of it. We presume it is run through some sort of roller affair." *Answer.*—The ink is especially prepared for the purpose by the admixture of oil and anilin color to match, and run between rubber rollers shortly after printing. Another method is to print with copying-ink and run the printed sheets through dampened rollers a few hours after printing.

WANTS PACKING FOR CYLINDER PRESS.—C. H. & Sons, Kankakee, Illinois, say: "We want some packing for general work on a Cranston drum cylinder, bed 33 by 48. We use express wrapping over the rubber blanket, but this is not altogether satisfactory. What do you recommend?" *Answer.*—If you can get medium thick manila paper you will find it better than what you are using. The quality should be free from lumps and the grain run the long way of the sheet. It is possible to get the size you require in rolls. Good book paper may also be used, and quite advantageously on much of your work, but for newspaperwork we suggest muslin over the rubber blanket and a medium thick manila over that, oiled occasionally during the run of the edition. Get a copy of "Presswork," as that will tell you all about tympan and cover-sheets.

A NEAT CARTON BOX.—O. M., of Victoria, British Columbia, sends a sample of carton box cutting and printing, and says: "I am an interested reader of your valuable journal and have derived much benefit from its pages. I am a young pressman and would like to have your opinion of the printed carton here sent you, especially as to the choice of colors and presswork. You will notice that the embossing is quite low; this was because the board cracks. Will you kindly give me advice in this line and also others?" *Answer.*—The entire execution of the carton is good, but the coloring could have been enhanced by the use of a much brighter red than the one employed; also by a little yellower and more cheerful green for the ground color. The brown panel in which the words "Halibut Cutlets" appear would have been much improved and helped the entire effect of the lid. You might have embossed the two words named a little stronger. The presswork is all right otherwise.

PRINTING ON WOOD.—E. P. B., of Aitkin, Minnesota, writes: "Would you kindly give me a little information? I wish to have some printing done on boards about five-eighths of an inch thick that have been well varnished or painted, and wish

it done so that it can be washed and kept clean. The size of printing will be run from ten-point type to about forty-eight-point, and I may want a small illustration also, in the form of a trade-mark. I do not know much about the printing business, but I do not think it could be done on an ordinary press. Would a rubber stamp, fitted on a roller, do good work, or would it require steel type. The board will be ten inches wide by sixteen and one-half inches long. I should want about two hundred words printed on the board besides some outlining." *Answer.*—You should give your order to some concern that makes a business of printing on wood for box-makers. Such a concern could give you definite and practical information; besides, the necessary equipment for wood printing is at hand in such establishments. A rubber stamp would not do good printing on wood.

"NEW YORK CITY SKY LINE," printed on a sheet 14 by 43 inches, issued as an advertising poster, has been sent us with the compliments of Messrs. F. & P. Corbin, New Britain, Connecticut. The Messrs. Corbin are extensive manufacturers of hardware specialties. Continuing, they say: "The work—the picture—was done in our own shop, on a Whitlock two-revolution press, using Sigmund Ullman Company's double-tone ink. The picture is printed in deep double-tone brown, and shows the lower and older portion of New York as it is approached from Jersey City. In the section of the city shown in the picture, the greater portion of the business is done that has made New York the great commercial and financial center of the world, as well as the city of 'sky-scrapers.'" As an advertising feature, the Corbins are to be congratulated for their liberal enterprise and for the able manner in which this interesting picture has been executed.

ABOUT A SLURRING PRESS.—S. L. B., of New Orleans, Louisiana, says: "I would like to ask you if there is any way to overcome the trouble of a Challenge Gordon platen press 'blurring' the printing? Please let me know how to remedy this." *Answer.*—Slurring is usually caused when the platen of the press is not set evenly on the impression screws, or when the form is locked up too high in the chase, especially if the form be large. We suggest that you lock up a large metal type (or a six or eight em pica wood letter) in each of the four corners of a chase; put on the regular thickness of tympan, and with these test the accuracy of the platen to the bed of the press. If there is a defect in its position it will be apparent on the tympan or on printed impression. Raise the impression screws that are too low so that all of them become uniform and give an even impression. Try a type form on the press after doing this, making sure that it is locked a *little below the center* of the chase. Should this not prove effective, have a competent machinist look up the cause of defect. Sometimes a worn-down friction stud causes looseness in the large gear wheel and permits a slight wobble of the platen as it is taking the impression. A new stud is a remedy for that defect.

JUST HAPPENED THAT WAY.—J. M., of New York city, sends two printed sheets showing the same half-tone illustrations, regarding which he writes: "Will you kindly advise me the cause of what appears to be a 'filling up' on sample enclosed on place marked? To my mind, it was not caused by the make-ready nor the rollers, and not by the plate, either. I printed that plate, with three others of the same character, but could not remedy the defect marked, nor could I find the cause. What confused me most was that, by turning the form around, it printed all right, as may be seen from sample enclosed. All the conditions were the same, and a plate of the same character, occupying the same position as the plate on which the defect showed, printed perfectly." *Answer.*—

That we may begin right, and see whether a plate of the same character printed perfectly in the same position as the defective one, we have turned the sheet to conform with the turn of the form, and find that the defective part on plate 11 would strike on the open margin between plates 8 and 9, thereby escaping the objective feature. Now for the reason of the "filling up" on plate 11; it is our belief that a defect in the circumference of one of the form rollers produced it, or else a "buckle" in the tympan; either will cause such a defect in printing. Had you thought of changing the ends of the form rollers you might have overcome the difficulty much easier and quicker

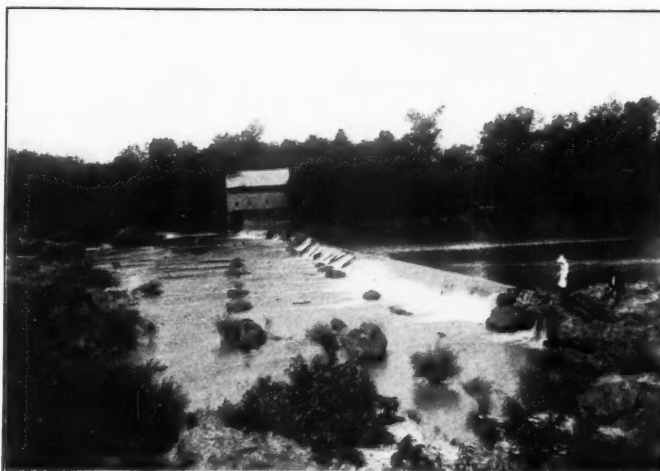


Photo by Eckler.

A OUACHITA RIVER MILL DAM, HOT SPRINGS, ARKANSAS.

than by turning the form around and making ready a second time. Try this when again troubled. The trouble is an old one, occurring on platen presses as well as on cylinder presses, defects or irregular enlargements in the circumference of form rollers being the main cause in most cases.

A SCALE OR METHOD BY WHICH INKS MAY BE ESTIMATED.—F. N. B., of Buffalo, New York, asks this question: "Can you furnish me with, or tell me where I can procure, a scale or method by which I can estimate how much ink it takes for both small and large jobs? In our printing department we are having considerable difficulty in 'guessing' how much ink it takes when we are estimating for regular jobs, and after we get it, the quantity that it actually takes is generally a great deal different than that on which we estimated." *Answer.*—We are not aware of any reliable scale, theory or work on this subject. It is simply a matter of careful observation and experience and a wise deduction from both. Observant color printers have succeeded in getting pretty near the cost, by actual quantity used, of all inks entering into an estimate on a job, but they have acquired this by experience and by keeping records of the quantities used on general work. They also know that some grades of ink go further in covering than others, and that the weight of almost the same color often varies greatly. Not only do weights vary, but also the size of equal weights, such as one pound of rose lake and one pound of vermilion. Hence you may see that this is a matter that should be schemed out by a competent and observant practical person in your factory. That course will get you right in a short time and eliminate most of the guessing.

TWO BEAUTIFULLY EXECUTED BOOKLETS.—To The Morrill Press, of Fulton, New York, must be ascribed the honor of having sent us the most perfect pieces of printing for review this month. One of the booklets is for the Stratford House, New York city, the printing of which appears in soft terra-

cotta color on delicate cream-coated paper, with cover toned to a slightly yellower cream tint. The building and different floor plans appear in straw and melon tints, outlined by black. The typography appears in double-leaded ten and eleven point old-style. The stock has been roughed and the binding finished with single knotted old-gold silk cord. But the masterpiece of the two specimens is that gotten out to commemorate the fiftieth anniversary of the Citizens National Bank of Fulton, New York, and may be fitly styled a brochure. The typography appears in the same beautiful old-style, and the several pages adorned with half-tone portraits, etc., so exquisitely engraved and printed as to rival the best steel-plate illustrations. All the text appears in black, and this is set off by wide margins in the make-up of the pages and medium face diagram rules which are printed in raw sienna color. The cover is double-folded, the stock being dull mouse color, on which is printed the bank's arms, and the name of the same, the colors being melon-toned drab, deep green and black. All the work has been delicately roughed, and the book tied with light mouse-colored silk cord. The presswork on both booklets is perfect in every respect, and reflects the very highest degree of advancement in the printing art.

PRaise FOR THE SCHOOL.—Though the Presswork Branch of the Inland Printer Technical School has been in operation but a short time, its value to workmen in this line is already apparent, and pupils from all sections of the country are being enrolled. One of the graduates from this branch of the school writes the following letter:

Inland Printer Technical School:

CHICAGO, October 5, 1903.

The sight of the advertisement of the Inland Printer Technical School recalls my attendance and the benefits that have accrued therefrom—the increased earnings, to my mind, being the least of the benefits. The feeling of confidence in my ability to make a creditable showing on the most difficult and delicate half-tone form, either in plain colors or process, I count as far more value and comfort to me than the mere money value. Formerly a form of vignetted half-tones would be received by me with many misgivings and worry lest the outcome would be unsatisfactory.

Thanks to the system taught at your school and the painstaking care of the efficient instructor, Mr. Cashion, I can now approach work of that kind with a feeling of pleasure and assurance that the result will be all that can be desired by the most critical observer.

Kindly convey my thanks to Mr. Cashion for his invaluable instruction on the perfect system of make-ready, and wishing you every success in your very worthy undertaking, I am

Yours respectfully,

G. H. WALLACE.

A WELL-LAID-OUT BOOKLET.—E. H. L., of Faribault, Minnesota, has sent a copy of an "Athens" booklet, size 6¾ by 10¼, of music style make-up. The work is printed on fine white-coated stock, with a delicately colored antique cover, the title being surrounded in neat rule panels and printed in black and red. About ninety-two pages are taken up with historical and descriptive matter, a map showing the location of Faribault, also many well-executed half-tone illustrations of residences, public school and devotional buildings, factories, manufactures and prominent citizens of the place it seeks to make public. Faribault is styled "The Athens of the West," because it is a noted educational center and a city of beautiful homes and thriving industries. Our correspondent, who is foreman of the pressroom, writes: "Under separate cover we send you an 'Athens,' a booklet printed at this office, which we know you will take pleasure in criticizing, and to have you do so will give us great satisfaction." *Answer.*—Perhaps it might be unkind on our part to criticize so voluminous a booklet from the standpoint of an office fitted out as metropolitan printing-offices are, because that would not be fair. The press on which it was printed likely falls far behind in leading essentials of practicability. This can be seen on every page, and yet the presswork is fairly good. Apparently the entire book was printed in eight-page forms, which may account for the irregularity of color, impression and other defects. The illustrations have not been handled as artistically as they would have been

in a more pretentious establishment, but they will do, and not bring discredit upon any one either. Of course, many of the cuts are much better than others, and these help to pass over parts not up to standard. Part leaded and part solid matter does not add to the beauty of the book. However, this "Athens" will be conceded a neat piece of printing, its cover-title being the most artistic part of it.

"THE LAY OF THE BOOKLET" is the title of a novel bit of designing and printing by the Griffith-Stillings Press, of Boston, Massachusetts. Like all things that find an outlet from that printing "incubator," it is tasty, catchy and to the purpose.

We have received from R. Wolfenden, King's printer, Victoria, specimens of half-tone presswork of scenery in British Columbia. The work is distinguished by a high degree of skill; its brilliancy is combined with softness and delicacy of detail, and the interpretation has preserved the atmosphere of the scenes in a degree that can not be surpassed. We are informed that the work has been accomplished on a press that has been for eighteen years in continuous service. Mr. Wolfenden is certainly deserving of his official title.

COURTS CRITICISM ON HIS PRESSWORK.—A. F. K., of Port Huron, Michigan, has forwarded a number of samples of his presswork which possess much merit, and evidence equal care in the different stages of production. He writes: "I mail under separate cover some specimens of my presswork, which I ask you to criticize. All of this work was run in a two-roller pony press. The green tints on the Boston cracker and oyster cracker labels were made from white lead and varnish, the success of which I leave you to judge. I wish you to criticize particularly the three-color hanger, same being my first attempt at three-color work, and was run at a speed of eighteen hundred an hour, being as slow as our press will run. I also have a number of half-tone specimens that I would like you to criticize, and would like to know if I could have them returned (by paying return postage) should I send them to you, as some of them I only have the one copy of, and I wish to preserve them. I owe my success in presswork, in a great measure, to THE INLAND PRINTER, having been a constant reader of your journal for the last four years, and have a number of volumes bound, and find them to be the best reference to be had." *Answer.*—What is most to be admired about your work, as shown by the samples sent, is the smoothness, uniformity and solidity of all your colors, whether used as backgrounds or in defining lettering and design. The colors have a cheerful life and freshness which is in good keeping with the purposes of the work. These are characteristics too often lost sight of in executing neat colorwork. The substitution of white lead for white ink was a safe one; but this has been done by others under similar circumstances, for finely ground white lead readily yields to manipulation with printers' varnish, and works clean and solid and dries desirably. Indeed, fine ground paints may be utilized when printing-inks are not to be had. The make-ready and register on most of your samples is praiseworthy, but you have yet to learn much about the niceties of detail in perspectives; for instance (and this is a sample case), the illustrations of the different crackers have been diverted from their naturalness by too much blue. Now, this color should have been handled more skilfully, so that a mere tint might show over the warm yellow ground. The cracker on the deep red label is the worst in this respect. The same remarks will apply to the illustrations on the large hanger, for you have omitted much detail in making the overlays for the pictures shown; indeed, if skilful overlaying has been done it is not observable. The small specimen of three-color effort is the better of the two. With less yellow in the foreground, by which is meant breaking it up to phantomlike proportions, and strengthening the escaping smoke above the smokestack by another overlay, this picture could have been improved. Still, it must not be forgotten that all of your samples were done on a two-roller press, running too fast for best results.



BY CHARLES F. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained as may be of interest to the trade. Address The Inland Printer Company, Chicago.

A *BLOTTER* from the *Cape Breton Enterprise*, of New Sydney, Cape Breton, is short and tasty, and is a good piece of advertising.

A *NEAT* and well-printed folder from the Colorgraph Printing Company, Providence, Rhode Island, tells in a simple yet expressive style about this printery.

A *SMALL* envelope folder from The Electric Press, New York, advertises the printing turned out by them. The folder makes a good filler with business correspondence.

MARSH & GRANT Co's October blotter is bright and artistic. It shows a clever reproduction of a cluster of oranges used on a blotter by the Chicago & North-Western Railway.

THE PIRSCH PRESS, Dayton, Ohio, is sending out a mailing card which bears a rather striking illustration, but not, however, in harmony with the argument, which is good.

No. 2 of a series of "Goo-Goo Eye" mailing cards follows in the footsteps of its predecessor, and is original in conception and strong in color. It comes from the Griffith-Stillings Press, Boston.

THE BARTA PRESS, Boston, sends out a handsome and well-designed four-page folder. It is printed in four colors. The design on the two inside pages is very attractive. The text is strong and contains some good arguments.

TWO BOOKS from the Morrill Press, Fulton, New York, bring out in a very forcible manner that it is a producer of the kind of printing that pays. Both books are excellent examples of the printer's art and are well executed in every respect.

"YOU DON'T NEED A MAGNIFYING GLASS" is the caption on a small blotter from the Dewey-Davis Printing Company, Jamestown, New York. The illustration is crude and not as attractive as it might be, but the general arrangement and the color combination are good.

MAVERICK-CLARK COMPANY, "The biggest printers in the biggest city in the biggest State," San Antonio, Texas, sent out a mailing card showing a magician performing a trick on the address side of the card; its title, "The Trick o' It." The argument is good, but the printing could be greatly improved.

A *SMALL* blotter from Cunningham & Co., Williamsport, Pennsylvania, is hardly all that a blotter should be, coming from a printing establishment. It says: "For goodness sake, let us do your printing." Better go a little further and tell your customer why. The punning adjuration is hardly sufficient.

A *PHOTOGRAPHIC* reproduction of a billposter's paste-brush is the unique cover used on a book by N. W. Ayer & Son, Philadelphia. The inside shows several reproductions in color of some of the large posters designed by N. W. Ayer & Son. The book is well gotten up and shows some excellent examples of this art.

CRESCENT PRINTING COMPANY, Cincinnati, sends out a well-printed folder advertising the above plant. The cover is printed on purple Princess cover-stock in aluminum ink, and bears for caption, "Sit Down and Think." It has a cut-out which holds a return card with the address of the receiver, following a request for one of the handy telephone cards that

the Crescent Printing Company sends out. The inside is printed on deckle-edge book-paper and contains some good advertising copy.

A. H. BERRY COMPANY, engravers, Kalamazoo, Michigan, are sending out a book showing some of the specimens of their plant. The book is well printed, but the cover-design printed on gray stock is rather crude. The title and the general conception do not harmonize with the excellent character of the work shown on the inside of the book.

TWO BRIGHT and well-designed folders advertise the Ruskin School of Advertising Art, New York. This is a new school, and if it does as the folders say, it will in all probability fill a long-felt want. The school is under the management of Arthur Meyer & Co., printers, designers, engravers and photographers, who ought to make practical men out of their students.

THE QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina, sends out a booklet telling about the above printery and also bearing a number of testimonials from customers. The general appearance of the book is good and ought to create an impression. The design of its trade-mark is a good one, but could be worked up so that it would be stronger and more effective.

HUDSON-KIMBERLY PUBLISHING COMPANY, Kansas City, sends the eleventh annual prospectus of the Dallas Business University. The book is a most complete job and is carefully printed throughout. The great variety of colored inks used in the book takes away from the general dignity which the book should command. It has too much the appearance of a specimen book of some printing-ink concern. The book is well bound.

THE SHARPE PRESS, Carrollton, Georgia, has devised a rather clever but expensive scheme to advertise their print-shop. They are photographing various well-known and interesting characters about the town and sending prints mounted on gray stock, with the firm imprint pasted at the bottom, to their customers. This idea strikes the writer as a good one in a small city where there are a certain number of well-known characters whose photographs would be interesting to the average man.

"FINE FEATHERS" is the title on the cover of a book from the Peninsular Engraving Company, Detroit, Michigan. The cover-design is handsomely done and a credit to the house. The sketches and designs throughout the book are well executed. The yellow ink on the blue stock is a little harsh, and it would have been greatly improved by using some lighter shade of ink. The story done in verse throughout the book is a little lengthy, but may be good advertising. Who can tell?

KAUFMAN ADVERTISING AGENCY, Broadway, New York, sends a box of beautiful things concerning themselves. "About a Printery" is a booklet done in a simple and original style, a credit to the Kaufman Advertising Agency. A large book showing interior views of the offices, etc., printed on Japanese vellum, with the text printed on a high-grade hand-made book-paper, bound up in the Roycroft style, makes a most excellent book. It is the "anti-waste-basket" kind, and you can rest assured it will find a place in the average business man's heart.

A *CALENDAR* for October from The F. W. Roberts Company is well printed and bears an attractive design in two colors. It reads:

The chrysanthemum month calls for new outfits.
The old business story must be dressed in new and charming clothes.
New Printed Things will be going out to represent every successful business.
Many of the new things will come from
The F. W. Roberts Company,
Cleveland.

"PRINTING THINKS," done up in a booklet by the Northfield News, advertises the above plant. The arrangement throughout could hardly be improved upon. The back cover-page gives some good points which could have been utilized at

the bottom of each page throughout the book. For instance, at the bottom of the first page, "The Northfield News keeps good printers"; at the bottom of the next page, "The Northfield News does good printing"; the next page, "Carries good stock"; the next page, "Uses good inks," etc. In this way the book would be much brighter and more attractive and would make a better advertising proposition.

ANOTHER booklet received represents the *Journal-Herald* staff and employes of Delaware, Ohio, and is sent out as a "Greeting" to its friends and patrons. The contents of this booklet are made up of half-tone views of the front office, composing-room, pressroom, the managing and city editors' corners, and portraits of all the staff and employes, including the paper carriers. While the printing is not a piece of art work, it represents a certain degree of neatness and business acumen sure of appreciation.

THE SPARRELL PRINT, Boston, Massachusetts, advertises its shop by means of a magazine insert printed on both sides, bearing a rather attractive design. The illustrations are not quite as effective as they might be. The text is good. The side we like the best runs as follows:

You Can't Tell by looking at a frog how far he can jump. That is an old homely expression—but you *can't* tell. Printing is somewhat different, inasmuch as you *can* tell how much you are influenced in favor of buying the article advertised by looking at the printing. We can't tell by looking at you when you are looking at our printing whether you will come into our office or not. You *may* send in. You *may* telephone. You may write the order or ask one of our men to call in and get it. We *can* tell that after reading our advertisements you will sooner or later send your advertisement to us. Everybody does, and you follow the sensible fashions, of course:

New Location. Facilities Doubled. Street Floor Offices.

BEACON PRESS, Boston, sends out a monthly calendar. The one for the month of October is done in verse and runs as

October's the month when the chestnuts
Fall free from the opening burrs,
As the frost does its work in the night-time,
And the wind through the treetops stirs.

October's the month when the student
To college returning with joy,
With his hair grown long and thickly,
Lets football his thought employ.

October's the month when the yachtsman,
The America's cup secured,
Lays his vessel up for the winter,
By different joys allured.

October's a month when the printer
As busy would be as he can;
So bring in your orders and leave them
With TODD, the reliable man.

A SERIES of six mailing cards from Bowron & Murray, writers and printers, Ashland, Wisconsin, is well written and printed. No. 4 has the best argument and runs as follows: "Some Fine Day, after we've popped up in your mail often enough, we wouldn't be a bit surprised at getting an order from you—just a trial order, you know. Fact is, we rather expect to hear from you. Every week some of our cards bear fruit, and the beauty of it is, many of the new customers have sent in for a second dose of printing. Must be we're giving satisfaction, or that wouldn't happen. Don't need anything just now? Well, we'll keep a-comin', and when you're in need, we'll be glad to hear from you. We've got the material to do work with, and the ability to do it. It's up to you to say, 'Go ahead.' Don't wait until the last minute. We're fully equipped to turn out 'hurry' jobs, and do so every day; but a little extra time allows for the finishing touch necessary to make a job just right." The only criticism on this series which would make it better advertising would be to use different colored stock on every card, and use more variety in the general display. Do all you can to impress the man you want to reach with the fact that your print-shop is full of good ideas for displaying advertising matter and that you create as well as print. The balance of the specimens show good taste.

COLOR IN THE GRAPHIC ARTS.

SIXTH PAPER.

ADDITIONAL red vegetable colors for our purposes are obtained from dyewoods. None of the woods which contain coloring matter—with the exception of fustic, which flourishes in Hungary, Spain and Italy—are native to Europe. They are brought to European ports in the form of great logs, roughly bundled together, and are prepared for use in the so-called rasping-mills. The wood is first made into chips, shavings or a powder, and in these the dyestuff, which does not exist as such, must be developed from the so-called chromogens or color-generating substances present. This is done by a sort of fermentation. The mass is kept moist and exposed for several weeks in dark, warm and airy rooms to its own action and that of the atmosphere, the process being aided by frequent turning over, to bring all parts into contact with the air. After the fermentation is completed, the wood is boiled with water and the coloring extract thus obtained in a dilute state. This extract is concentrated by evaporation, and it is better if the process takes place with exclusion of air; extracts evaporated in a vacuum suffer no decomposition from the air and remain perfectly soluble in water; if evaporated, on the other hand, in open pans, an insoluble constituent is always formed through decomposition. The extracts are evaporated at least to the consistency of a syrup, and sometimes to a perfectly firm, resinous mass, with a shell-like (conchoidal), lustrous fracture.

Lakes are formed from these extracts by the process already familiar to us, in which the extract, dissolved in water, is mixed with starch, chalk, sulphate of alumina or alum, and precipitated with soda. The shade is influenced by admixtures of metallic salts, such as stannous chlorid; the presence of iron is to be most carefully avoided during the whole manufacture, as it will give the dyestuff a brown tinge.

Among the red lakes we have next to mention "Florentine lake," also called "Vienna lake," or "crimson lake," produced from the redwood or Brazil-wood tree. These Florentine wood-lakes are not the genuine ones; the original Florentine lakes were those manufactured from pure cochineal, thus genuine carmine lakes. Another color obtained from dyewood is "bronze-brown red," from the logwood or Campeachy tree.

The component of logwood valuable in color-technics is called haematoxyline; other components vary with the location of the tree, which is native to Campeachy Bay, Domingo, Honduras, Guadeloupe and Jamaica. The use of logwood in dyeing depends upon the fact that decoctions of this wood with metallic oxids give colored precipitates, that is, lakes. Precipitates with pure haematoxyline, however, show no characteristic or constant color; haematain, the product of the oxidation of haematoxyline, is the real effective color generator. It is usually formed during the dyeing process. From the extract of logwood the greatest variety of shades may be obtained, according to different admixtures: copper, iron or tin salts give blue; concentrated acids, alkalies, basic salts, alumina, quicksilver or antimony give red; besides these, some very beautiful shades of yellow and violet can be produced, and even black, the latter by the use of chrome.

Still other dyewoods of interest are sandalwood and some species of calamus; the latter yield by exudation the already mentioned "dragon's-blood," and the so-called "agate" and "garnet" lakes may be mentioned as their products.

The dyewoods have still a very important part in the dyeing of textiles, but in the graphic industries that is no longer the case. The wood-lakes have the disadvantage of printing badly for the most part; especially if clogged by starch or similar admixtures; they do not dry very well, and are not remarkably fast to light and air. Neither are they in general of great brilliancy, and the manufacturers have tried to brighten them by the addition of carmine lakes and coal-tar dyes. In this way they have succeeded in bringing upon the

market at last, under the name of Florentine, Vienna, crimson and garnet lakes, colors which contain no dyewood extracts at all, but are pure coal-tar dyes.

The most beautiful of all red shades which we can produce, not only of lakes, but of red colors in general, are the "eosine" lakes, obtained from the factories under the names of "geranium lake" and "celosia lake." Eosine is manufactured from naphthalene, the familiar malodorous product of coal tar. This is oxidized to phthalic acid, and from the latter is obtained the so-called fluoresceine, which is of the nature of an acid, and changes in an alkaline liquid to a dark-red solution; it is a dye in itself, and has the quality called fluorescence, that is, it shows, in a highly dilute state and under light, changeable shades of green and yellow. This changeableness of color is seen in the fracture of fluorite, in mother-of-pearl and on the inside of shells; from its appearance in fluorite, a compound of fluorine and calcium, the word fluorescence is derived. Ordinary petroleum shows this quality; in itself yellowish, it appears blue when rays of light fall upon it. Fluorescence is a spontaneous illumination of bodies, stimulated by the absorption of rays of light, whereby these rays, as it seems, are changed into rays of another color and so reflected. Thence it is, that a fluorescent liquid does not present the same appearance when light is passed through it, whereby there is no reflection, as in reflected light.

While fluoresceine is little used as a color, a derivative of it, the above-mentioned eosine, has become a very important coal-tar dye. It is a compound of fluoresceine and bromine, discovered by Caro in 1873. It is an extremely brilliant bluish-red, which can be greatly varied in shade by introducing chlorin and iodine into the compound; and the resulting varieties of eosine, "phloxine," "rose bengale" or "Bengal pink," and "cyanosine," are again capable of modification. Eosine lakes are produced by mixing a dilute solution of eosine with hydrate of alumina suspended in water and adding a solution of lead or zinc salts. The metallic salt causes the eosine to be precipitated and fixed upon the substratum of alumina and lead. By using different eosines, and varying the other ingredients, a great number of shades of geranium lake are produced. All these colors are easily recognized as eosine lakes if a thin coating laid upon paper, with water, shows a bluish red tinge. If it is suspected that cinnabar or minium is brightened with eosine, give the color a good shaking in a test-tube with water to which a little alcohol has been added. If, after the precipitation of the color, the supernatant liquid is red, with a greenish-yellow fluorescence, there is no doubt of the presence of eosine. Such products come upon the market under the name of "anti-cinnabar" or "vermillonets." The name "eosine" is derived from the Greek "eos" ("dawn"), and is meant to express the richness and beauty of the color.

These splendid colors are unfortunately of very little permanence, which is easily explained by the volatility of the inorganic elements, chlorin, iodine and bromine, employed in their manufacture. Fluoresceine forms with these unstable compounds. If matter printed with eosine lakes is exposed for ever so short a time to direct sunlight, the red color almost entirely disappears, and these lakes are not permanent, even in ordinary daylight. In addition to this, they have an inclination to "run" in water, and this makes difficulties for the lithographer. It is not always possible to avoid this in the process of manufacture, but within a comparatively short time a method of producing eosine lakes in a varnish or lacquer form has been learned. Geranium lakes, by reason of their printing capabilities, are among the best graphic colors.

Since 1878, a discovery made by Griess, of the so-called "azo" dyes, has been widely exploited. These are derivatives of benzene and naphthalene, into which several atoms of nitrogen are introduced and disposed in a particular way. These compounds color yellow, orange and shades of red to brown, and are characterized on the whole by a moderately

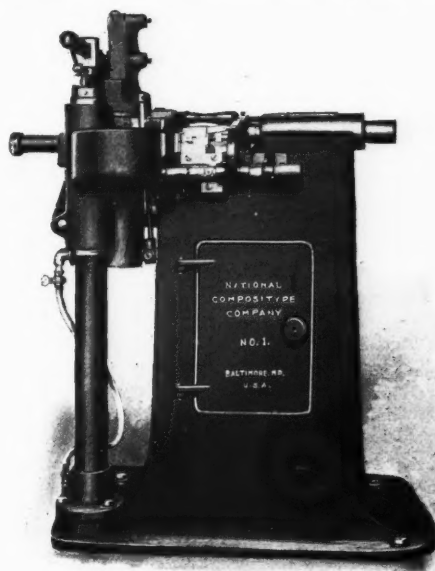
high degree of permanence. Although not equaling the eosine lakes, they are yet of unusual beauty. The lakes produced from them are known as "brilliant red lake," "ruby lake," "scarlet lake," "purple lake," "Persian red," "Indian red," and so forth; at their foundation are, first of all, as "azo" dyestuff, the different varieties of "ponceaus" and scarlets. These lakes, as printing colors, will take varnish, and are for the most part of a permanence in light and air well worthy of note.

In many cases there are produced, for special purposes, cheap red colors, such as colors for posters. Minium or colcothar is taken as the foundation, and a strikingly effective color for a short duration of time is prepared by the addition of bright lakes. Such a color works remarkably on placards which are to serve for only a few days, but would not suffice for signs to be displayed for any length of time in shops or show-windows.

(To be continued.)

THE COMPOSITE SORTS CASTER.

According to the promoters of the "Composotype Sorts Caster," Baltimore, Maryland, is to be the scene of another revolutionizing invention in the printing world. It will be remembered that Mergenthaler first heralded his invention of the Linotype from the famous City of Monuments. Another Baltimorean now presents to the job printer a machine



BROWN COMPOSITE.

which promises to create as great a revolution in this branch of printing as the Linotype did in the newspaper and book-printing field.

It is several years since a machine called the Composotype was first heard of. Like many another, the first announcement of this invention was given but little consideration, printers having learned by past experience that it is unwise to become unduly disturbed over pronouncements of promoters of "epoch-making machines." That this machine was a typesetter and not a typesetter was additional reason for neglecting its pretensions.

However, the inventors were steadily working to perfect their machine, and have quietly proceeded, not only in its manufacture, but in its installation, and already have the machine in practical commercial operation in several large offices in Baltimore and New York city.

The Composotype is a typesetting machine designed to be

installed in printing-offices for the purpose of supplying sorts or complete fonts of job letter in any quantity desired. The machine is entirely automatic in its operation and can be attended to by an entirely unskilled boy. It will produce any size of type from six to thirty-six point; quads, spaces, or ornaments from one point in thickness up to the em quad. It is only necessary to be equipped with a set of matrices employed in the machine—furnished at a low cost—to enable the printer to produce any amount of type of the size or face represented. Sorts of any font can be made as required almost instantly, the change consuming from one to three minutes' time.

The matrices, one for each letter or character, are made by electrotyping from the original type and using the shell so made as a matrix. These shells are backed and mounted in a small brass plate, any one of which can be instantly inserted in place in the caster. As the highest degree of accuracy is employed in fitting and making the matrix and the mold, the matrix can be clamped in place without adjustment whatsoever and within three minutes the machine begins producing type perfect in every respect.

It will be seen that worn-out characters or depleted fonts of type are unnecessary inconveniences in the composing-room equipped with the sorts-caster machine, as it is possible to have the type always new and the cases full.

The Compositype is being manufactured by the National Compositype Company, of Baltimore, Maryland, and is the invention of Mr. John E. Hanrahan, an experienced type-designer and practical typefounder; Mr. Frank H. Brown, a printer of wide experience as a compositor and Linotype operator, and Mr. George A. Boyden, a professional mechanical engineer. With such a triumvirate of brains and skill, the Compositype is unusually favored in making its initial bow to the printing world.

ARBITRATION IN NEW ZEALAND.

In New Zealand there are 55,000 registered workers, of whom only 17,000 are unionists; the non-unionists, that is, are in a majority of two to one, and by all the principles of democracy they ought to rule. Under the New Zealand Arbitration Act the court has power to direct employers to employ a unionist in preference to a non-unionist, and it has done this in not a few cases. It is now proposed to bring in a bill which will deprive the court of its freedom in this respect, and will compel all employers to give preference to unionists as against non-unionists.—From *"Trade-Unionism and Democracy in Australia,"* in the *American Monthly Review of Reviews* for October.

HIS ONLY TEACHER.

I notice in your issue of October the article headed "A Boon for the Ambitious Printer." Could there be a greater boon for the ambitious printer than THE INLAND PRINTER? In October, 1898, I entered the printing business, with no more knowledge of the business than an infant. My only teacher has been THE INLAND PRINTER. I never worked in an office ten minutes in my life except my own. Your publication has been by my side all the time—in fact, my teacher, and a good one. I read it from cover to cover every month and am sure it has been a boon to me.—Homer H. Martin, Clinton, Missouri.

MODERN BINDERY NEEDED.

It is declared by the *Manufacturers' Record* that there is enough local business to support a modern bookbinding employing three hundred hands in New Orleans, Louisiana. There are several successful establishments there, but they are not competitors with the large metropolitan plants of the kind it is suggested that New Orleans could support.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

PRINTING IN FRANCE.

The question of manuscripts submitted to printers being considered professional secrets is raising quite a commotion in French political circles, because a certain Captain Poirrier, of the 104th regiment of infantry, recently sent the text of a speech he intended to deliver to a printer, who, after reading it, declared he could not produce the work as requested. The captain thereupon demanded the return of the manuscript, but found it had been placed in the hands of the authorities, and he was condemned to confinement for thirty days for trying to have a speech printed containing terms reflecting on the government. The trade is much distressed over the affair, the general opinion being that the printer violated a professional secret in allowing the manuscript to go out of his hands. Whether or no the text of the speech in question got into the hands of the authorities by design or accident, the printer has been held morally responsible by nearly all his fellow craftsmen, who regard anything submitted to them as involving a point of honor that it shall go no further.

AMERICAN MACHINERY IN FRANCE.

In France, as well as Great Britain, American machinery is making headway. Our consul at La Rochelle writes as follows on the subject of the machinery trade in France: "The United States holds the lead in competing with foreign and domestic manufacturers of machinery here. By this I do not mean to say that American exporters have secured all the trade possible for them to obtain in this district; on the contrary, much more remains to be gained than has already been won. This may be best accomplished by studying the local needs, habits, prejudices and even caprices of the buyers. The greatest drawback to the development of British trade in machinery in Europe is due to the effort of American exporters to induce these people to purchase machinery which is not fitted to their needs, or to which they are wholly unaccustomed. This does not imply that no new or improved invention should be put into the French market, but in introducing these it is necessary to clearly demonstrate their utility."

NEWSPAPERS IN AUSTRIA.

Frank W. Mahin, an Iowa newspaper man, now American consul at Reichenberg, Austria, has written an interesting article about newspapers in Austria.

"I have never seen an advertisement of a bank, book store, grocery, manufactory, drug store or dry goods store in an Austrian journal," Mr. Mahin avers. If that rule were applied in this country, the mortality rate among the newspapers would be about one hundred per cent. And American newspapers would not suffer much worse than American women, either.

"The most profitable advertising in Austrian papers is notices of deaths. These are always announced in a space proportioned to the wealth and importance of the decedent. It is a regular display ad., surrounded by a black border; always in the same stilted, eulogistic phrases. An inch would be enough for a poor man; a page for a wealthy merchant or manufacturer. Marriage engagements and offers are next most lucrative. Women advertise for husbands, always mentioning the size of their 'dot.' Men advertise for wives, always specifying how much money must accompany the successful

candidate. It is quite the regular thing, as in France, to assume that a man must be hired to marry a woman.

"And our old friend, the card of thanks, needless to say, is also next to pure reading. It must occupy the same space as the death notice of the individual did, and be paid for at the full one-time rate. Our Austrian newspaper friends may be a trifle leisurely, but they can show the best of us a few things.

"Austrian papers print all the advertisements together, on the last pages. Advertisements and reading matter are never mixed, and the advertisements are better read. I persistently dodge the advertisements in American papers, but always look through the advertising pages of Austrian papers, as I do through the back and front pages of an American magazine. If people are universally thus moved, the Austrian and magazine method of bunching advertisements is clearly the better for the advertiser."

JAPAN'S IMPORT OF PAPER.

During the year 1902, the imports of books, paper and stationery at Kobe amounted to £247,524. The following particulars are given by the British consul:

Cardboard was received to the extent of 4,965,124 pounds, of the value of £35,329, an increase compared with the year 1901 of £33,000. The bulk comes from the United States.

Cigarette paper was received last year to the value of £26,839, an increase of £15,061 compared with the previous year. The imports are used by the cigarette factories in Osaka and the supplies are received from France and Austria-Hungary.

Match paper imported in 1902 amounted to 3,745,113 pounds, of the value of £25,654, an increase of £7,825 compared with

paper to Japan are Belgium, United Kingdom, Germany and the United States.

Yokohama imported printing paper during 1902 to the value of £79,776; photographic paper, £10,314; all other descriptions, £111,700; and pulp for papermaking, £13,804. Commenting on the paper trade, the British consul points out that there was an increase in the imports of printing paper of



EDITORIAL ROOMS OF MODERN JAPANESE NEWSPAPER.

£26,556, compared with the previous year, and that the supplies, which were especially for newspapers, came from Belgium, the United Kingdom, Germany, United States and Austria-Hungary. In fancy paper there was an increase of £13,600, Germany, Belgium, Austria-Hungary and the United Kingdom being the principal contributors.

THE PRINTING TRADE IN GREAT BRITAIN.

The chief matter of concern to British manufacturers is the new protection policy advocated by Mr. Chamberlain, as, should such a measure become law, it will probably mean the exclusion of American and German printing machines and appliances, which at the present moment are rapidly making headway here, and so lead to an improvement in the trade of the British printers' engineers, who are to a man in favor of a protective system. On the other hand, the agents for the leading American and German firms have no desire to see protection introduced in any way whatever, and in the meantime are pushing their machines for all they are worth.

The sale of American flat-bed machines, which has been especially brisk in this country of late, shows some signs of falling off, possibly caused by the existing depression in the printing trade, which is greater than usual at this season of the year.

A great want among British book and magazine printers is some new form of perfecter that would be an improvement on the cumbrous machines at present in use, and any American firm who could introduce a really good thing would be certain of finding remunerative sales. Among the minor appliances used in the trade, such as folders, numbering machines, perforators, punches and the various classes of machines used by bookbinders, the demand seems to be increasing, and there is scarcely a firm of any note which has not introduced them in some form or other.

Messrs. R. Hoe & Co. have made extensive additions to their London works, which are now the largest occupied by printers' engineers in Great Britain. Hitherto the chief business of Messrs. Hoe in England has been the building of newspaper rotaries, the ordinary printing machines having received less attention at their hands. When the new works are in full swing this will be remedied, and flat-bed letterpress and lithographic machines will be built, as well as many other presses and appliances used by printers. Although these machines are to be built on the American model and from American plans, yet the firm claim that they will be "made



THE TOWN CRIER OF OLD JAPAN.

Before the advent of newspapers the news-vender went through the streets shouting the news.

1901. The imports were chiefly from Germany, Norway and Sweden.

Printing paper imported in 1902 amounted to 7,917,793 pounds, of the value of £63,234, an increase of £28,464 compared with the year 1901. The countries supplying printing

in England," and on this account expect to be able to push them freely in the trade.

The Johnston Die Press Company, which came to grief some time ago, is about to be resuscitated, and a prospectus has been issued asking the public to subscribe capital to the amount of £75,000 (\$375,000). Mr. H. Yardley Johnston is to be the leading spirit in the new company, as he was in the old, but whether the public will subscribe the amount wanted is very problematical.

London and our other great cities have grown to such an extent as to render the cost of living for the workmen and the provision of space for workshops so expensive that for some time past many of the leading establishments have been removing their works or establishing branches of their London houses in some country town, with much benefit to both employer and employed. Now the first "Garden City" to which the works and the workers are to emigrate has been located, and ground has been secured for it about thirty-five miles north of London, in a beautiful stretch of country intersected by several railways, which afford rapid communication with the metropolis. Already a number of printing-houses have signified their intention of migrating thither, and several newspaper proprietors are among the shareholders in the company which has been formed to lay out and build the city. This company starts with a capital of £300,000 (over \$1,000,000), in shares of £5 (\$24) each, and the board of directors is composed of such men as Edward Cadbury, of cocoa fame; W. H. Lever (Sunlight soap), T. H. W. Idris and T. P. Ritzema, of the London *Daily News*.

PRINTING FROM CELLULOID IN ITALY.

Italian publishers and newspaper proprietors are seriously interesting themselves in a new process of printing for which important claims are made. The Genoese firm of Bacigalupi has acquired all rights in the new process, and a few days since all the newspaper proprietors and leading printers of Milan assembled to witness a series of practical tests, which are all described as having been perfectly satisfactory. The invention consists in the substitution of celluloid for preparation of lead and antimony, and gives an admirable reproduction from all kinds of plates and blocks.—*The Tribune, Rome, Italy.*

If these gentlemen were readers of *THE INLAND PRINTER*, they would have learned that printing-plates of celluloid and similar compositions in the United States are common, and that a substantial business in same has been developed. These plates are forwarded by mail to most of the country newspaper offices of North and South America (where English language prevails), and during the past twenty months have become a prominent article of export to New Zealand, Philippine Islands, Australia, Eastern China, East India and South Africa. It might prove highly interesting to Italian printers and printers at large to learn that making of celluloid printing-plates has been reduced to a high state of perfection in the United States and is already commercially important.

Further, they would have learned that the use of the plate has been greatly facilitated by introduction of an aluminum base. The plate about $\frac{1}{8}$ of an inch thick is made exactly type-high when mounted upon base.

The printer uses one set of six or twelve cuts of base continuously. Plates are always of uniform thickness, so that plate and base combined are type-high and instantly ready for use upon arrival of steamer at Hongkong or any of the places mentioned.

THE NEW HUB.

The Drummer—Podunk Junction is putting on metropolitan airs since that weekly paper was started there.

The Merchant—Indeed!

The Drummer—That's what. They print the Associated Press dispatches as local news.

FIRST NEWSPAPER TO USE ILLUSTRATIONS.

The New York *World*, the first newspaper to use cuts to illustrate the reading matter in its columns, recently contained the following historical reference to this feature which has become so prominent in modern newspapers. The writer, Mr. S. H. Horgan, is the editor of the Process Engraving Department of *THE INLAND PRINTER*, as also author of technical books on the subject.

"The first illustrations in the New York *World* were printed in January, 1884, in an article on heraldry. They showed the crests of well-known American families. But it was the appearance on the front page of the *World*, Sunday,



S. H. HORGAN.

February 3, 1884, of eighteen illustrations that first startled the public and the other newspaper proprietors. The pictures were caricatures by Valerian Gribayedoff of the Wall street magnates of that day, illustrating an article on Wall street 'Nobility.' Illustrations followed in the *World* on each succeeding Sunday, and the circulation boomed. The other newspaper managers thought the 'cut' idea a crazy fad that would soon die out. But years later they were obliged to follow the *World's* lead and take to illustration to redeem their circulations. How valuable a feature illustrations have grown to be on a modern newspaper may be seen in the Sunday issues. In a recent issue 1,088 columns of matter were printed. The space of 415 of these columns was occupied by illustrations, 129 columns of which advertisers used.

"Newspaper illustrating has become an important source of employment. It is estimated that there are ten thousand photographers, artists and engravers required to make the cuts for the twelve thousand papers of the United States that are now using illustrations.

"The writer has been preparing illustrations for the daily newspapers for twenty-nine years, beginning on the New York *Daily Graphic* in 1874, and consequently appreciates to the fullest what a revolution the New York *World* wrought in newspaper illustration by its issue of February 3, 1884."



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address The Inland Printer Company, Chicago.

ALFRED STEELE, of Denver, Colorado, has patented a type-washing brush of novel construction. The brush has a receptacle on the back to contain the type-washing liquid, the back of the brush having perforations which are normally closed by spring plates. When the brush is applied to the type, the pressure will cause the spring plates to move and uncover the perforations, thus permitting the typewash to flow through the bristles.

SUBURBAN PRINTING.

The printer who is trying to do business in the outlying districts of a city should not deceive himself into thinking that on account of cheaper rent, etc., he can undersell the printer in the central portion of the city, and must therefore look to that source for business. He will find himself undersold by the city printers who deal in specialties and have therefore reduced the cost of production. There are two sources to which the suburban printer must look for business, and these sources he must cultivate assiduously. He must, in the first place, get his work from people close at hand—his neighbors—and in order to do this he must make them especially acquainted with the fact that he is in the neighborhood and is located there for the express purpose of getting the business of his neighbors, and then, by impressing upon their minds particularly his address, he will gather in a large amount of business by virtue of his accessibility and enterprise.

The second class of patrons he must depend upon is, of course, personal acquaintances, and his list of such he should extend and cultivate as much as possible. His evenings should be given to gaining acquaintances and he should become a member of clubs, lodges, etc., where he may come in contact with business men who have it in their power to turn business his way. Above all, a printer who wishes to rise in the world and establish a large and successful business should not become a slave to details. He should leave those to others whose time is not so valuable as his own, and do most of his work with his brains. Otherwise he must continue to remain an "attic printer."

ACCURACY.

One element of success in the printing business that is all-important is the element of accuracy. A printer will be a failure or a success in the proportion that he possesses this faculty. It is needed in any business, say you. But in the printing business there are more opportunities for mistakes than in any other business, because there are more details to look after. To the printer, either employer or employed, I would say, keep in mind three rules: First, be accurate; second, be accurate; third, be accurate. Accuracy is needed in making the estimate, in taking the order, in laying out the work, in the proofreading, in the presswork and in the binding. If you are inclined to be accurate you have one of the essentials of the business and may become a success. If you are not accurate, better get out, or stay out, of the business.

NATIONAL FOREMAN'S ASSOCIATION.

It is a noticeable fact that every business and craft has felt the need of organization. They have all arrived at apparently the same conclusion, namely, the need of annual conventions at which to talk over and discuss means to better conditions and cheapen the cost of production. Notwithstanding the

organizing done, there yet remains one of the most important—nay, the very life and sinew of the printing industry—which, up to the present time, has failed to avail itself of what has proven the salvation of many proprietors and publishers. Every man who follows the printing industry and whose interests are closely bound up in it, owes it to himself as well as to his employers to give the very best that there is in him. And it is to be presumed that all do. But, on the other hand, it is a well-known and undeniable fact that men following the printing profession as journeymen printers have frequently fallen into disrepute by changing from one office to another—eminently competent in the office in which they had labored or learned the business, but completely "at sea" when it came to working in a strange office. Many a valuable man has been given the name of "blacksmith" for no other cause than that, in going to work in a "strange" office, he found conditions and the system of doing things entirely different from that to which he had been accustomed. In a great many cases he suffered as a consequence, but not rightfully.

Foremen invariably give a journeyman printer every opportunity to grasp the ways and conditions existing in their particular office before impressing the stamp of disapproval upon his competency. Valuable men are frequently discouraged by the small amount of work they accomplish in a strange office, where they may be employed temporarily, and really through no fault of their own. The journeyman demands the "scale" in vogue in the city wherever he happens to apply for employment and receives it. But does he, or the organization to which he may be affiliated, fulfil their part in demanding a fixed price? Invariably they do. How much more so would this be true were the foremen of the country linked together in an association, if for no other purpose than to endeavor to bring about uniformity in conditions under which the transient or journeyman labors. Instead of being compelled to work under a disadvantage when securing work in a strange office, the journeyman would find that uniformity prevailed in nearly all essential details wherever his footsteps might lead him—taking off his coat and at once becoming a full-producing factor in practically every department.

An association of foremen would have a tremendous bearing, both with employers and employees. In the former case, the employers would at once reap the benefit of a, so-to-speak, "old hand," and in the second instance, the "newcomer" would at once be skilled in the ways of the office. An interchange of the various plans and systems, eventually adopting one that would give the best results, would enable the foreman, who may have learned the business in the office in which he has grown up from the position of apprentice to that of foreman, to exchange ideas with men who may have had a wider and more varied range of experience, thereby making himself still more valuable to his employer. The time is propitious for a step in this direction, and there is a laurel wreath awaiting the man or men who will give more uniformity to the systems which now prevail in the various composing-rooms of the country.

WILL J. ROHR.

CARRIES IT IN HIS HEAD.

I most sincerely criticize the article in your July number, entitled "A Label for Type Cases," as I think that any one who makes a pretense of understanding the art of printing will not need distinguishing labels on the cases. I have been foreman in this office for about three months, and I have more than two hundred kinds of type, yet I doubt if you could puzzle me on any sort. I have had but a few years' experience in the business, but I believe that any person who does not know where the type is without labels on the cases, would better quit the trade. The cases were labeled when I entered this office, and one of the first things I did was to destroy them. I have all the cases of the same type faces under one another, beginning with the smallest size at the top, which, I believe, is the proper arrangement, as the compositor should not be obliged to run here and there for the same faced type. W. W.

MACHINE FOLDING ON BROAD THIRTY-TWO-PAGE FORMS.

Apropos of the fact that folding-machine manufacturers still catalogue machines handling the broad or music fold as "special," the writer will describe a practical and economical way of handling this class of work on any three or four fold machine.

If the work in hand be a pamphlet which is to be wire-stitched through the binding edge of the several sections, with cover pasted on, delivery of a thirty-two-page form at the fourth fold will answer the purpose, but if the various sections are to be inserted and saddle-stitched, it will be seen by folding a sheet of the stock that the binding edge or saddle of the signature delivered at the fourth fold is at the top of the printed page instead of the left-hand edge, where it should be. It then becomes necessary to deliver the work at the third fold (supposing the fold to be of thirty-two pages) with the signature twice the size of the printed page. The work is then sent to the cutting-machine and divided into signatures of the size of the work, which is prepared for the stitcher by inserting the upper half of the double signature into the lower half.

If the work consists of several thirty-two-page signatures, it will be more economical to have the forms imposed so that the signatures may be inserted as they come from the folder, that is, double size. One trip to the cutting machine and another insert completes the work to the stitching point. It will be found that the cutting and the one extra insertion are cheaper processes than would be that of folding the sheet by hand.

The forms should be so imposed that the upper half of the double signature inserts into the lower half. This gives the stitcher a folded edge to open for saddle-stitching.

It will be found a help toward securing accurate register of pages to have a rule or a point printed on the outside page of the double signature at the point where it is to be cut. Obviously this rule should be the same distance from the top of the lower printed page as is the top edge of the signature from the top of the upper printed page.

To simplify the work of the stone-man in imposing this class of work, it is best to consider the form as sixteen pages. In the following figures, those at the left of the braces represent the pages considered as if a sixteen-page form (one page of the form consisting of two of the printed pages), and those at the right represent the pages of the work:

1 { 9
1 } 2 { 10
2 } 3 { 11
3 } 4 { 12
4 } 5 { 13
5 } 6 { 14
6 } 7 { 15
7 } 8 { 16
8 }
9 { 17
25 } 10 { 18
26 } 11 { 19
27 } 12 { 20
28 } 13 { 21
29 } 14 { 22
30 } 15 { 23
31 } 16 { 24
32 }

These figures cover a single thirty-two-page form only. Where the work consists of several forms, the figures beyond eight must run consecutively from the intervening forms.

B. E. S.

AN IMPROVED JOB PRINTING-PRESS.

Frank W. Pohl, of St. Cloud, Minnesota, has been granted a patent on an improvement in job printing-presses. The novelty in this device consists in having a rotating impression cylinder, the sheet being taken by grippers and carried around against the type form, when it is released and delivered below the feed table, the type bed moving downward as the impression cylinder revolves.

NOT THE POETIC BRAND.

"Do you get many lays?" asked the long-haired poet, who had accidentally strayed into the village editor's sanctum.

"We do," replied the man behind the scissors. "Quite a number of rural citizens pay their subscriptions in eggs."—*Chicago News*.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

J. B. WAINWRIGHT, Lisbon, Ohio.—The blotter is attractive and, in a degree, original. Perhaps, if the outside border had been in red, better contrast would have been obtained.

A. B. HEATH, Albion, Nebraska.—The type display on the Annual Fair cover is not quite strong enough in relation to the borders used. The wording is more important than the ornament.

W. B. HUDSON, Middlesborough, Kentucky.—Display is rather awkward and sometimes ineffective in the samples shown. An initial letter should line at the top with the rest of the word, but never rise above.

EMIL WEITNAUER, Davenport, Washington.—The letter-head is set in ordinary style. A single display line on a heading looks better set in caps. and small caps, or caps. and lower-case. An all-cap. line is rather stiff.

ELMER D. NELSON, London, Ontario.—The display on the rate-card is rather inefficient, although helped by the two colors. More contrast in type sizes, and the descriptive matter in a lighter letter, would improve its appearance.

GUS H. HOLTON, Omaha, Nebraska.—Plain rule designs are better than ornamental borders used with plain gothic type. Printing part of a title in two colors, one over the other, is unnecessary and a departure from common sense.

A. C. WALLIN, Arlington, Minnesota.—The legend "Job printing done up right" on the letter-head is insincere, as the composition on the same disproves the assertion. A slight improvement would be the omission of the panel design.

THE *Reading Eagle*, Reading, Pennsylvania.—A plainer, neater style would have been more suitable for the circular shown. It is overdone in the way of ornament that might be suitable for advertising work, but very inappropriate for church printing.

THE *Westland Educator*, Lisbon, North Dakota, is a magazine from which the imprint has been judiciously omitted. We think education has suffered by the indifferent treatment shown, the presswork especially falling short of even an ordinary degree of good appearance.

A HANGER, attractive and dignified, possessing a cosmopolitan touch in color, type and design, and issued from the job department of the London (Ont.) *Advertiser*, adverts to the merits of that paper. Printed on gray stock, in red, black and blue, it is simple, legible and forceful.

H. A. SUMMERS, Bellows Falls, Vermont.—With the limitation noted, the card is fairly satisfactory. A text letter is not desirable for a card containing so much matter, as the smaller sizes are not plain enough. The most obvious fault is the small size of the address line.

E. M. BRUMBACK, Silver City, New Mexico.—Careful attention to the little details is shown by the samples submitted. Rules are well joined, a desirable result when the condition of the material will permit. The cover-designs are ingenious, but the desire to pile on rule and ornament should be restrained.

JED SCARBORO, Brooklyn, New York.—The value of taking a phrase in general use and deftly using it in a special way to bring about desirable association with it and the firm advertised, is shown by the "For Further Orders" folder. The illustration is striking, and the reading pertinent and sufficient.

THE TOBACCO LEAF PUBLISHING COMPANY, New York.—The effect of some good writing is oppressed and minimized by indifferent typography done on the "With the Retailers" booklet. No particular difficulties are in the way to prevent the matter in this booklet being dressed in more style, both in type arrangement and color.

TRIBUNE PRINTING COMPANY, Minneapolis, Minnesota.—The "Stylish Furs" booklet is attractively printed, from the dainty cover-design in purple, green and gold, to the imprint. There is just a suspicion of too much color on the half-tones. The title is a good example of consistent letter-spacing, but would be more shapely if the lower part had been set smaller.

AMONG the many handsome type specimen booklets issued recently, one from the Keystone foundry illustrating and displaying their Cardinal and Cardinal Italic, is extremely distinctive. It is garbed in a brilliant scarlet cover, on which is tipped a three-color print, and the paper of the inside is a deep straw color, making an excellent foil to much attractive display in black and red. The faces are desirable for

the finer grades of commercial work and as body type for booklets. The larger sizes especially lend themselves to title-page display on account of legibility and beauty.

THE ORIOLE PRINTERY, Clifton Forge, Virginia.—The arrangement and spacing of the phrase "To blot out bad printing" is strongly reminiscent of the kind of printing referred to on the blotter. It is attention to these little things that count on the side of good printing. The two panels should not be so widely separated, as the connection between the two statements is not apparent.

A HANDSOME booklet, made for the Boston Printing Press Manufacturing Company by the Griffith-Stillings Press, of Boston, has an attractive cover embossed and printed in four colors. The lay-out of the book shows an interesting variation from the conventional arrangement, and the entire affair forms a lucid and convincing exposition of the popular Prouty Press.

CUNNINGHAM & Co., Williamsport, Pennsylvania.—A program is rather difficult to handle sometimes. There are certain bounds in style beyond which to go is contrary to good taste. This limit is extravagance. The "Gun Club" program is appropriately printed, and the only suggestion possible is that the type on the cover-page should be the same as the interior display.

E. IMBERT & CIE., Grasse, France.—Some interesting railway booklets and folders in lithography and three-color printing illustrate attractively the Swiss mountain country. The work is excellent, especially in color and presswork, and the booklet entitled, "Bernese Wonderland" in addition shows a very harmonious combination of type, half-tone and three-color printing.

ANDREW REID & Co., Newcastle-upon-Tyne, England.—The postal-cards are interesting, and, no doubt, will make desirable advertising material. The designs are "catchy," and combine the picturesque and advertising elements in a way that should make them attractive business-bringers. This method of advertising is being used extensively nowadays, and these are good examples of their class.

BROWNING, KING & Co., New York.—A very attractive booklet is bound up in a very ordinary cover. Quite often an attractive outside covers an indifferent interior, but in this case the reverse is true. Some design more in harmony with the color plan of the inside pages, or even a simple type arrangement printed on an artistic cover-stock of equal grade with the inside, should have been used.

W. A. BROWNING, Scranton, Pennsylvania.—The specimens show a fair grade of workmanship, both in composition and presswork. We take exception to the composition of a title-page shown in exactly the same ornamental style as advertisements preceding and following it. A plainer setting would have set it apart from the advertisements and given it the dignified appearance that all title-pages should possess.

HARDER & DE VOSS, Hamburg, Germany.—A polyglot announcement in five languages is interesting, apart from consideration of its typographical excellence. This, together with some circulars in Ollendorf English, shows much advertising enterprise, but the composition is in the conventional German style, and entirely wanting in the snappy originality that characterizes the best American advertising typography.

THE NORTH ELECTRIC COMPANY, Cleveland, Ohio.—A picture always gives feature to a cover-page, and the long panel view of a country road surrounded by a hot-pressed border and the title printed and embossed in black ink on black stock form a most attractive cover to "The Rural Telephone." The presswork on the half-tones inside is not of the highest class, but this error is covered up somewhat by stippling.

HEWES & POTTER, Boston, Massachusetts.—The reading matter on a mailing-card should first be legible and, secondly, brief. This first essential is violated on the Suspender card by setting all the type in caps. Lower-case is much more readable, and, except for very brief statements, should be used for the body of the advertisement. Mailing-cards should be as brief and pertinent as possible, in order to be effective, but above all, they should be legible.

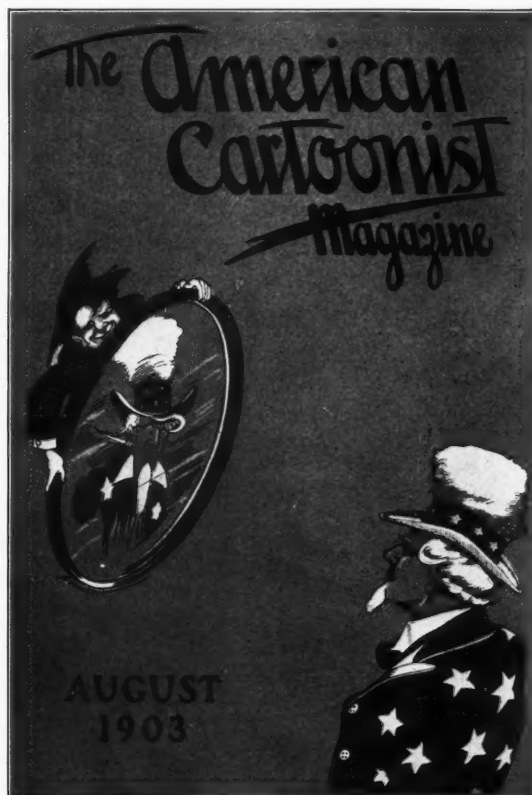
GRIP, LIMITED, Toronto, Canada.—The combination of pyrography and wash drawing, and a three-color reproduction of the same, is a novel method of cover-designing. On the specimen submitted the design is attractive, but the lettering, especially the firm name, so rude in execution as to detract from the finished appearance of the design. The coloring seems rather dull, and, although perhaps a facsimile of the original design, it might have been more brightly printed.

The combination of type, inks and paper is the function of the printer, and upon the right appreciation of the artistic laws that govern this union depends his standing in this field of useful endeavor. The printing done at Hal Marchbank's Print-shop, on the Towpath, at Lockport, New York, possesses in every way the quality of harmony resulting from an intelligent combination of the aforesaid elements, and is an interesting exhibit of novel and artistic forms of commercial work.

A BOOKLET issued by the advertising department of John C. Moore, Rochester, New York, called "Advertising by Mail versus Advertising by Male," is a consistent and harmonious bit of typography. Apart

from the text, which is good argument, it has merit in the way of design and color selection that its class does not always possess. One possible objection is the composition of the title. A more free and natural arrangement would have agreed better with the otherwise simple treatment of the book.

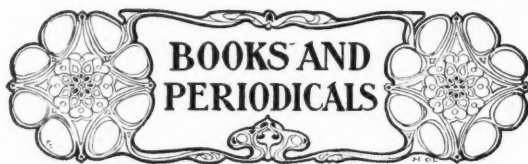
J. D. McARA, Calgary, Canada.—In a two-color advertising booklet, very often the desired result of printing in two colors is spoiled by careless color division. This is sometimes due to the customer, whose judgment is often errant in such matters, and when the selection is left to him, the result is not nearly so effective as intelligent display in one color. One line in the brighter color on each page is much more effective than when the colors are divided equally. The first gives distinction, the latter confusion. The embossing on the Cushing letter-head is good.



COVER-DESIGN.

In considering printing done by amateurs, it is scarcely possible in a limited space to point out all the faults shown, nor is it worth while to write a few commendatory phrases which might be insincere. The Georgetown (Colo.) *High School Record* is the result of the combined efforts of two sixteen-year old boys, without previous experience. Its deficiencies are many, both in style and workmanship, but as difficulties in printing can only be overcome in detail, we suggest a careful study of each part of the work by itself. The composition is correct and free from errors, but headings and display could be improved very much, and next, a more uniform grade of presswork, together with the use of a better grade of ink, would bring the book somewhat nearer the perfection that is the end and aim of all honest work.

The Type Founder (Barnhart Brothers & Spindler) contains specimens of Talisman, a new letter, and an interesting addition to the family of freely designed type faces so popular nowadays. It possesses individuality, distinction and legibility, being free from occasional letters of eccentric design, and is entirely suitable both for use in advertising display and the more modest forms of commercial work. It is a desirable letter for general use on account of its adaptability to all kinds of printing. Some attractively displayed pages show its possibilities in actual composition. The Fleur-de-lis and Lauris, two new borders, are novel and handsome, and in addition are designed and cast in a way that shows no joints between the pieces, a desirable feature that will, no doubt, be appreciated by printers. An article entitled "Electricity Applied to Chase Manufacture" gives an interesting description and comparison of electric-welded chases with cast-steel ones. Copies of *The Type Founder* will be mailed on application.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address The Inland Printer Company, Chicago.

A HANDY reference book, entitled "Registry of Water-marks and Trade-marks," published by Andrew Geyer, New York city, gives a complete list of water-marks used by paper mills and registered trade-marks of all grades of paper made. The price is 50 cents.

A VALUABLE addition to the library of the layman who desires non-technical information regarding trade-mark laws is the "Soap Brand Record and Trade-mark Manual," by Mr. Lamborn. This devotes eighty-five pages to a statement of the existing trade-mark laws, and is published by C. S. Berriman, New York.

The golden jubilee number of *Die Abendschule* (The Evening School), a German illustrated family paper, circulation one hundred thousand, published by the Louis Lange Publishing Company, St. Louis, Missouri, has been received, and, in regard to typographical make-up, presswork, and the three-color illustrations, it is one of the best German family papers in this country. It contains a true imitation of the first four-page number, issued in 1854, to show the difference of the old-time style and up-to-date typographical work.

"BOSTON: A GUIDE BOOK," by Edwin M. Bacon, is the title of an elaborate guide published by Ginn & Co. The material is new and has been obtained from original sources and documents, and the author's name is sufficient warrant of its trustworthiness. Eight pages of color maps at the back and numerous diagrams provide adequate map material. A helpful table of contents, the logical arrangement of material, running titles and a complete alphabetical index make the volume a convenient and useful adjunct of the traveler's equipment. The book is issued in an attractive black and gold binding.

Things and Thoughts, a bi-monthly magazine published at Winchester, Virginia, and edited by R. Gray Williams, has lost its identity in *The Alkahest*, of Atlanta, Georgia. The magazine was established some thirteen months ago for the encouragement of Southern ideals and *belles lettres*, and the numbers have been a worthy effort in that direction. Articles and authors distinctively Southern have been given prominence, and some of the best writers in the South have contributed to its pages. *Things and Thoughts* has been at all times high and forceful in tone and has stood for the best traditions of the Southern patriot and scholar. Mr. Williams will contribute, occasionally, to *The Alkahest*.

A BOOKLET of considerable interest to manufacturers and business men in general is that on "The Law of Trade-marks of the United States and the Principal Foreign Countries," recently issued by Luther L. Miller, a Chicago attorney who devotes himself exclusively to trade-mark and patent law. The treatment of this subject of increasing interest in the business world is necessarily general in a booklet of but thirty-two pages, but the condensation will not hurt it with those for whom it is intended, for it covers succinctly the points on which the man with a trade-mark to put out most needs information, and gives a brief summary of the laws in

force in this and other countries. In a supplementary booklet treating of the subject from the advertiser's viewpoint, Mr. Miller advocates changing the present laws so that the Patent Office would register all trade-marks presented without looking into the legality of ownership, leaving such questions to the courts. By this means the Government registration fee could be reduced to a merely nominal sum, and practically all owners of trade-marks would see the advantages of registration and would be induced to register them in the Patent Office, the rights of the public being thereby better conserved. Mr. Miller contemplates issuing a third booklet on commercial copyright.

GREEK IN TYPE—An Essay for Printers. By Herbert W. Williams. Gisborne, New Zealand: The Te Rau Press.

Although Greek is termed "a dead language," an acquaintance with its idioms and vocabulary is advantageous to the printer, especially on bookwork. This essay contains all that is essential to the compositor, details of no practical value being omitted.

HOW AND WHERE TO SELL MANUSCRIPT. Published by the United Press Syndicate, Indianapolis, Indiana. Price, 50 cents.

The purpose of the little volume is to tell the writer of short stories and contributors to publications how to prepare and dispose of manuscripts. The addresses of more than nine hundred publishers, classified according to the character of the publication, are given, together with many valuable suggestions and hints.

INK MANUFACTURE, including Writing, Copying, Lithographic, Marking, Stamping and Laundry Inks. By Sigmund Lechner. Translated from the German by Arthur Morris and Herbert Robson, London. New York: D. Van Nostrand & Co. Price, \$2.50.

In the fifth edition, as in the preceding ones, the author has strictly adhered to the practice of including only such novelties as have been proved useful by his own personal experience, and the old text has been carefully revised and amended where necessary. A short introduction serves to outline the history of inkmaking, and the body of the book is devoted to comprehensive directions and recipes for making the many varieties of inks.

HEAPS OF TROUBLE FOR THE EDITOR.

No doubt our readers are wondering why they have not received the *Sentinel* during the last three weeks. We will now explain. On account of drunkenness and carelessness on the part of our foreman while we were out of town, our press was broken so that we had to send the parts to Baltimore for repairs. It has taken three weeks to get them back and get in shape to do any printing. For this reason we simply could not send out the paper. We regret it very much, but it was a matter that we could not help. We now have a new printer and have the press repaired and hope to visit our readers regularly hereafter. Bear with us and excuse us for these mishaps, for you do not know of the many worries and troubles of a man who runs a paper.—*Lagrange (N. C.) Sentinel*.

LUBRICATION OF GEARING.

It is a too prevalent idea that waste-lubricants are good enough for gear teeth. This idea doubtless arises, where it exists, from the conception that gearing must wear by frictional contact, and that its life depends solely upon how well constructed it is for its particular work. The lubrication of gearing is entirely different from that of journal bearings. In gear teeth the lubricant that will best serve the purpose for which it is intended must possess tenacious qualities to adhere and build a deposit on the working surfaces of the teeth, thus preventing metallic contact and subsequent wear and noise, and with a like deposit on the opposite sides of teeth reduce side clearance and form a cushion for back lash.

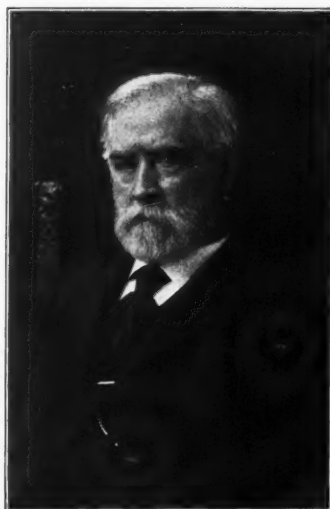


CHICAGO PRESSFEEDERS' STRIKE.—A sequel to the arbitration case held under the agreement between the Franklin Union of Pressfeeders and the Chicago Typothetæ, reported in the October INLAND PRINTER, developed the last week in September, when the Franklin Union notified the employing printers of Chicago that, owing to what the union alleged to be defects in fully signing the agreement under which they had been working and under which the arbitration case was held—and decided adversely to the contention of the union—the Franklin Union declared the agreement or contract null and void, and notified the employing printers that a new scale would be put in effect on Monday, October 5. The scale submitted showed an increase in wages of from \$1.50 to \$4. The scale also showed that the Franklin Union claimed jurisdiction over paper-joggers, pressfeeders, folding-machine feeders, pressmen's assistants, paper-cutters and stock-handlers. As before stated in these columns, Franklin Union is an incorporated union, and is independent and not affiliated in any way with any other organization. It is the only organization of the kind. All other pressfeeders' unions are under the jurisdiction of the International Printing Pressmen's and Assistants' Union. The Franklin Union, it is stated, recognizes the card of the other pressfeeders' union, but insists on all pressfeeders seeking work in Chicago becoming members of the Franklin body, for which an initiation fee of \$20 is charged. The rules of the Franklin Union contain more or less vexatious stipulations regarding the office routine and the work which shall or shall not be done—an interference not relished by pressmen, superintendents or employers. The situation was canvassed by the officers of the Chicago Typothetæ, and unofficial assurances were given by the Pressmen's Union that, as the trade was seriously menaced by the alleged bad faith of the Franklin Union, the Pressmen's Union would send for President Higgins, the head of the order, and obtain from him a charter for a pressfeeders' union under the jurisdiction of the I. P. P. & A. U. These statements were made before the Chicago Typothetæ by the officers of the Typothetæ, and the moral support, at least, of the Pressmen's Union was assured, and it was also understood that the pressmen, appreciating the gravity of the situation and the continued encroachments of the Franklin Union, would exert themselves by every honorable means to bring about a more stable and reliable condition of affairs. Upon these assurances the members of the Chicago Typothetæ pledged themselves to notify the pressfeeders in their employ that the advance would not be granted and that the Franklin Union would not be recognized in the future. In all the shops which adhered to the provisions of this measure and in which were distributed the notification to the pressfeeders, the boys struck work. Some of the employers, however, had a mental reservation, and modified their course of action to simply notifying the pressfeeders that they would not pay the scale—that the matter was being considered, etc. The pressfeeders continued in these shops. This was at once an encouragement to the Franklin Union and discouraging to the employers who had acted in good faith. On the arrival of President Higgins, it developed that the Pressmen's Union, having accepted a large number of Franklin men into their ranks as pressmen, was much divided and was not disposed to be obedient to the orders of the chief executive. The most that could be promised the employers was that the pressmen would work with any feeders that the employers would furnish. Promises were made that the pressmen would feed if paid the pressmen's scale. Pressmen were therefore asked to feed, but refused. Fear of the

supposed odium attached to such a course and of personal violence acted, it is alleged, as deterrents. A number of the largest offices, in the meantime, were making good records by the help of girl feeders. However, at a meeting of the Typothetæ, after several conferences with the pressmen, a suggestion was made that, to relieve the pressure upon those who had contract work of immediate need, a committee of seven be appointed to make terms with the Franklin Union, the voters to the plan only to be bound, those in a position to continue the fight to keep it up. At the time this section goes to press the conferences are still being held.

CENTURY EXPANDED ROMAN AND CENTURY EXPANDED ITALIC.

The latest type specimens issued, in exceedingly attractive and tasteful style, by the American Typefounders Company—the Century Expanded Roman and Italic—show a dignity and strength in design that will cause them to be welcomed



THEODORE L. DE VINNE.

by the discerning printer, who will readily perceive in these faces the widest range of adaptability.

Mr. Theodore Low De Vinne, who suggested the original lines upon which the new Century printing types were developed, requires no word of introduction to the printing world. A persistent and enthusiastic student of the work of the early printers, their printing and their typefounding, he is the foremost living authority in these matters, and also in those pertaining to modern typography and its methods. Mr. De Vinne's printed contributions to craft literature are full of practical information and research. *The Century Magazine*, for which Century types were designed and cast, is printed at the De Vinne Press in New York.

Mr. De Vinne by precept and example has always strongly advocated "masculinity" in typography. In the examples before us, ranging from six-point to thirty-six point, the strength and distinctiveness of the faces are exemplified forcibly. It is, as Mr. Thomas would say, "A dividend-paying type," a good useful letter, a handsome face, and one that will wear well.

AN INSTRUCTOR OF APPRENTICES.

I have taken THE INLAND PRINTER a number of years, and my only regret is that I did not commence taking it early in my apprentice days. I can not speak too highly of it as an instructor for apprentices.—J. M. Carney, Erie, Pennsylvania.

SIXTEENTH CENTURY PRINTING IN MEXICO.

THE first printing-press in the New World was set up in the City of Mexico. While this fact is undisputed, the date is the most unsettled question that ever agitated "Old Bookmen" circles in the world of letters known as "Americana." Beyond all doubt, the best authority in this matter is Sr. Joaquin Garcia Icazbalzeta, and his opinions I have adopted in this article. Icazbalzeta began in 1846 to collect data for his great work, the "Bibliografía Mexicana del Siglo XVI," a descriptive catalogue of all books published in Mexico previous to the year 1601. Forty years he spent on this work, it finally appearing in 1886. The results of his prolonged and profound studies may be thus summed up: The printing-press was brought to Mexico by the Viceroy Mendoza, at the request of Archbishop Zumarraga; it arrived in January, 1536; its first work was the printing of tracts and similar leaflets for the use of the missionaries; the first book published was the "Escala Espiritual para Llegar al Cielo," of San Juan Climaco, and it appeared early in 1537. I have never seen a copy of this book, and none is to be found in the catalogues of any public or private library in the world to my knowledge. However, my friend C. F. Gunther, of Chicago, claims that many years ago he secured a copy of the "Escala Espiritual," and that it must still exist stored away in one of the trunks that crowd his warehouse. He asserts, moreover, that the book is dated 1532 instead of 1537. In this he is evidently wrong, being led astray by the statement of that old chronicler, Gil Gonzalez Davila. The latter says in his "Theatro Ecclesiastico de la Primitiva Iglesia de las Indias Occidentales" (Madrid, 1649), page 23: "In the year 1532 the Viceroy, Don Antonio de Mendoza, took the press to Mexico. The first printer was Don Juan Pablos, and the first book which was printed in the New World was that which San Juan Climaco wrote, with the title 'Escala Espiritual para Llegar al Cielo,' and which was translated from the Latin into Spanish by the V. P. Fr. Juan de la Madalena." Now, it is a matter of history that the Viceroy, Mendoza, did not come to Mexico until 1535. The translator, Fr. Juan de Estrada (or Juan de la Madalena, as he was called in the cloister), took the habit in 1535; and during his novitiate, which lasted a year, he made this translation, "with skill and elegance." Consequently, one of two alternatives is evident; either Mr. Gunther has a genuine "Escala Espiritual," and is mistaken as to its date, or else some unscrupulous dealer in "frauds" has removed the title-page of some old black-letter tome and substituted a forged title-page of the "Escala." The truth will probably not be known until Mr. Gunther's valuable collection of incunabula and "Americana" is unpacked, arranged and catalogued. Should this book prove to be genuine and in fair condition, it would readily fetch in the book mart \$5,000, and perhaps, under spirited bidding, \$10,000 gold. The present non-existence of the "Escala" is due to the fact that it was intended exclusively for the use of the novices of the convent of Santo Domingo in this city, and, being placed in the destructive hands of students, it soon disappeared from view as do the school-books of to-day.

The press on which the "Escala" was printed was installed in the "House of the Bells," on the southwest corner of Moneda and Cerrada de Santa Teresa de la Antigua streets, almost directly in front of what is now the general postoffice. The press belonged to Juan Cromberger, of Seville, Spain. He never came to Mexico, but all the works published in Mexico prior to 1546 bear his imprint or that of his heirs (as he died in 1539 or 1540). The real printer was Juan Paoli, of Brescia, Italy, who was sent to Mexico with the press by Cromberger. Paoli being the plural of Paolo in Italian (Pablo in Spanish), his name was converted in Mexico into Juan Pablos. His imprint is found in nearly all the Mexican books issuing from the press from 1546 to 1559.

The oldest book printed in Mexico, which I have seen, is

the "Doctrina Breve," written by the first bishop of Fr. Juan Zumarraga, and dated 1543, "*en esta gran Ciudad de Tenuchtitlan Mexico de esta Nueva España en casa de Juan Cromberger.*" Ten or fifteen copies of this book are known to exist, and it has been sold at prices ranging from \$400 to \$800 gold. The "Tripartito," written by Dr. Juan Cerson (whom many still believe to be the real author of the "Imitation of Christ"), was published by Cromberger in 1544. The Andrade copy sold for 300 thalers, the Ramirez copy for £54. Rickel's "Compendio Breve" appeared, also, in 1544 in two editions. The first has sold for £41 to 340 thalers; the second for £23 10s. to 400 thalers. Another very rare book of the year 1544 is the "Doctrina Cristiana," by Fr. Pedro de Cordoba. But two or three copies are known to exist, and they are certainly worth \$500 gold apiece.

Among the works published in 1546 by Juan Pablos was a "Doctrina Cristiana," written by the greatest scholar of the Aztec language, Fr. Alonso de Molina. This was probably the first book in an aboriginal language in the New World. It has entirely disappeared, and, should a copy turn up, it would command a great price. Several works in the Aztec language for the use of the missionaries appeared in the next few years; and in 1548 the "Doctrina Cristiana," translated by Fr. Juan de Guevara, was published in the Huastec language, spoken by a large tribe of Indians in the State of Vera Cruz. Fr. Alonso de Molina's "Vocabulario," in 1555, of the Aztec language, was the first dictionary of an Indian language in the New World. Of the extremely rare scholastic textbooks on philosophy and theology written by Fr. Alonso de la Vera Cruz, two, the "Recognitio Summularum" and "Dialectica Resolutio," were published by Pablos in 1554, the "Speculum Conjugiorum," in 1556, and the "Physica Speculatio," 1557. A good set of these four books has been sold for \$1,000. Another book of the year 1556, a "Catecismo y Doctrina," in the Utlateco or Quiché language of Guatemala, written by Bishop Francisco Marroquin, is no longer to be found, and another book almost unknown is the "Dialogos," by Cervantes Salazar, published in 1554.

The largest volume from the press of Pablos was the "Dialogo de Doctrina Cristiana," in the Tarascan language of Michoacan, by Fr. Maturino Gilberti, in 1559. It has about six hundred pages, and, being in a tongue unknown to the compositors, must have cost immense labor to both publisher and author. The Council of the Indies ordered the book to be suppressed after publication (probably because it contained portions of the Scriptures in a tongue other than Latin), and this accounts for its rarity, a very badly wormed copy having been quoted at £105. Gilberti's dictionary of the Tarascan language, of the same year, is the second dictionary in an aboriginal tongue of the New World.

The second printer, in point of time, in Mexico, was Antonio de Espinosa. He secured a license to print (held exclusively theretofore by Juan Pablos), in 1559, and his first book—Maturino Gilberti's Latin Grammar—bears this date. He continued as a publisher until 1575, and his printing-house was at 2 San Augustin street. He published many fine grammars, catechisms, etc., in the Indian tongues, and in 1571 appeared his greatest work, the "Vocabulario en lengua Mexicana y Castellana," by Fr. Alonso de Molina. This is an enlarged edition of Molina's Aztec dictionary, published in 1555. It was reprinted in facsimile by Dr. Julius Platzman, in Leipsic, in 1880, and is still the standard dictionary of the Aztec language.

Pedro Ocharto, the third printer, purchased the press of Juan Pablos in 1560. Perhaps his most celebrated work was the "Cedulario," by Dr. Vasco de Puga, which is the first collection of the laws of the Americas. It was printed in 1563. The Library of Congress at Washington recently acquired a splendid copy for \$200 gold. Ocharto printed catechisms, grammars and dictionaries in the Indian languages. The erudite historian, Sahagun, who wrote many and most valu-

able works, lived to see but one of them printed, the "Psalmodia Cristiana." Ocharto published it in 1583, and but one copy of it is known. Sahagun was over ninety years of age when he died of the gripe, in 1590, and was buried in the convent of San Francisco in that city.

Pedro Balli, the fourth printer, published from 1575 to the end of the century. Among his works are the "Doctrina Mexicana," by Fr. Juan de la Anunciacion; "Arte Zapoteco," by Cordoba, and the "Arte Mixteco," by Alvarado.

The fifth printer was Antonio Ricardo (probably Ricciardi), a Piedmontese from Turin. He was brought to Mexico by the Jesuits, and his shop was in the college of San Pedro y San Pablo. He did splendid work, a "Semonario Mexicano," by Fr. Juan de la Anunciacion, being a notable example; but he remained in Mexico two years only, 1577 to 1579. He went hence to Lima, Peru, and was the first printer in South America. And so it remains a remarkable historical fact that an Italian discovered America and Italians were the first to introduce "the art preservative of all arts" into our two great continents.

Enrico Martinez, the world-famed engineer, who constructed the Huesuetoca tunnel for the drainage of the Valley of Mexico, was the sixth printer. He was from Holland, and his original name was probably Henryk Martyn. Books bearing his imprint range from 1599 to 1606, the latter being the celebrated "Reportorio de los Tiempos y Historia Natural de esta Nueva España," of which he was, also, the author.

The seventh and last printer of the sixteenth century was Melchor Ocharto, a son or nephew of Peter Ocharto. He published the "Confessiones" and "Advertencias," by Fr. Juan Bautista, in 1599 and 1600. His press was installed in the Franciscan College of Santiago Tlalotelco, in the northern part of the city.

The early printers were also booksellers. The first bookseller mentioned who was not a printer was Andres Martin, who in 1541 had a book store on the ground floor of the Hospital del Amor de Dios (on the street of the same) on the north side of the present San Carlos Academy of Fine Arts.—*W. W. Blake, in Modern Mexico.*

ARIZONA KICKLETS.

Mr. Siles, from the State of Illinois, who has been in the chicken business, has come to Arizona and is to establish a weekly paper at Bald Hill. Mr. Siles will last about two weeks, and then his bald head will be seen in Bald Hill no more. He believes in moral suasion, while Bald Hillers believe in No. 32 cartridges.

In an incidental sort of way we remark that the circulation of the *Kicker* is now twice as large as the combined circulation of every newspaper on the face of the earth. We do hate to lie about such things, but we are determined not to let any New York publisher crow over us.

During our editorial career we have in one way and another become possessed of three mountains, two canyons, five gorges, two landslides, one extinct volcanic crater and twenty thousand acres of desert land, and any tenderfoot looking after bargains is asked to call and look over the stock and get our prices.—*Pittsburg Post.*

ADMIRER BY ALL.

It would, perhaps, interest you to know that THE INLAND PRINTER is admired by the heads of the various departments in the establishment in which I am employed, and probably further subscriptions will be sent you. Personally, I am inclined to think that a glance at the general "get-up" can not help but afford one a lesson in display without perusing its pages; and all followers of the typographical art should avail themselves of the great advantage.—*Gerald L. Chard, Bombay, India.*

Written for THE INLAND PRINTER.

PRINTING IN AUSTRIA.

BY A SPECIAL CORRESPONDENT.

THE German empire exerts a powerful influence on industrial enterprises in Austria, and on the graphic branches in general and printing in particular. This influence manifests itself by causing close competition, which tends to retard the development of the graphic branches in the home country and which only in the course of the last few years has somewhat abated. It is evident that this applies only to the German-speaking provinces of the Austrian crown land. Germany covers nearly the entire demand for light literature in Austria. In the latter country there exists scarcely a single prominent family journal, only the comic papers, which have ridiculously small editions. By this it is not meant that the German-Austrian has small requirements in the line of reading. Through inexpensive editions of the classics and *belles lettres* literature, the largest publishing houses in Leipzig, Stuttgart and Berlin provide the reading public opportunities to acquire good books and periodicals. By issuing large editions, the publishers are placed in a position to put their works at such low rates upon the Austrian market that the home printers do not dare attempt to compete with those prices; while Austrian printing products find little or no sale in the German empire. If Austria is the weaker in this competitive war, the cause can be found in the very circumscribed freedom of the press, and for further reason, the printing in that country is limited to but a few centers, and the largest part is devoted to agricultural subjects. Leading in the graphic arts in Austria is, the capital, Vienna. On account of its large population compared to other cities of the empire, it has the greatest number and the largest printing establishments.

In the Vienna printing-offices, comparatively few books are issued. They confine themselves for the most part to school-books and booklets of political and local import. But to compensate for this, there is more time devoted to the printing of illustrations. The illustrated postal cards, whose enormous use shows their popularity, are, as far as they are executed in print, produced almost exclusively in the home country, and particularly in Vienna.

The largest daily papers have their own printing-offices, and a few details in regard to the press and printing places may not be entirely without interest.

There are published in Vienna about twenty daily papers, of which scarcely half can show an edition exceeding twenty thousand. With the exception of two, the *Neue Wiener Journal* (New Vienna Journal), and the one organized only about a year ago, the *Zeit* (Times), they are all political party papers. Most of the daily papers appear early in the morning, and are produced during the night. Some of these also issue in the afternoon a so-called evening paper, which is obtainable for half the price of the morning paper. The most prominent and best established daily paper is the *Neue Wiener Tagblatt* (New Vienna Daily), with an average edition of forty thousand copies. This paper has at its disposal a copious revenue, two-thirds to three-fourths of its usual thirty-two pages, and on holidays over one hundred pages of the paper are devoted to advertisements. As second largest paper, the *Neue Freie Presse* (New Free Press) may be named. This is acknowledged as a world paper, which is due to the fact that it is the only one procurable in foreign countries, as well as to the size of its edition, which comes second to that of the above-mentioned paper. Then follow the *Illustrierte Wiener Extrablatt* (Illustrated Vienna Extra), the *Oesterreichische Volkszeitung* (Austrian People's Gazette), the *Deutsche Volksblatt* (German People's Gazette), and the *Arbeiter-Zeitung* (Labor Paper). The last two are party papers, which oppose each other's opinions daily. An innovation in late years is the so-called "2-kreuzer" (kreuzer, about ½ cent) editions of single papers. The pioneer was the *Oesterreichische Volks-*

zeitung (Austrian People's Gazette), which prints a paper of reduced size, which sells for half price, 2 kreuzer, and has just as large a circulation as the original. As there is a separate advertising rate for this after-edition, and its composition does not cost anything, it is evident that this is very profitable. This result other papers did not ignore. The precedent was soon followed by the *Arbeiter-Zeitung* (Labor Paper) and the *Reichswehr* (Realm Defender). The latter paper shows the interesting result that the second edition now has a circulation more than double that of the original. As the only evening paper appearing daily, the *Weltblatt* (World Paper) deserves to be mentioned. This paper copies the news of the previous day from the other papers, but bears the date of the next following day.

In several of the newspaper offices typesetting machines are used for a partial production of the composition. According to numbers, the Linotype ranks first, followed by the Monoline and Typograph. Only compositors that have served apprenticeship may be employed as operators on these machines, according to the terms of the newspaper compositors' wage scale. These are, in point of wages and working hours, much better situated than the hand compositors. Almost all newspaper compositors belong to the Newspaper Compositors' Union, and since all daily papers are printed on rotary presses, as a matter of course there is quite a large number of pressmen employed, who likewise have a union of their own. One of the principal efforts of this union is to insist upon the rule that only pressmen who have served an apprenticeship may be employed on rotary presses. The reason for this is the fact that formerly the custom prevailed to train the workmen in the factories that produced the machines as operators of the rotary presses. This was, in certain ways, very advantageous for the newspaper printing-houses. As all rotary presses were imported from foreign countries, mostly from Germany, whenever the press got out of order the expert machinist was at hand, who could quickly discover the fault and correct the difficulty without any waste of time. The pressmen saw a sharp competition arising in this branch of the business, which is one of the best-paid, but their assistants also belonged to their competitors.

In the largest newspaper offices, the rotary pressman has very little to do. His assistants do all the work under his direction, such as the fastening of the sheets to the cylinder, the feeding of the paper, etc. These subordinates, who had formerly learned other trades besides the printing, soon acquire through intelligence and attention an intimate knowledge of the press, and learn its operation. Then, if the position of pressman becomes vacant, they crowd themselves to the front, and in most cases get the position. This second competition on the part of these assistants is opposed by the qualified pressmen to the extent that they choose as far as possible for their assistants the unemployed flat-bed pressmen, and since the latter receive a compensation which is not less than the minimum wage scale, in this way several flies are killed with one blow. First, the society's treasury for the unemployed is relieved, and second, non-printers are prevented from succeeding to the positions of rotary pressmen.

In the Vienna newspaper offices there are four systems of rotary presses represented, two from the German factories at Augsburg—Koenig & Bauer and Frankenthal—and one firm has some presses from Woerner, in Buda-Pest. Only a single printing-office, that of the *Zeit* (Times) has a rotary color-press, on which the Sunday supplement is printed.

Besides the daily papers, there are only two illustrated weekly papers worthy of mention. These are the *Interessante Blatt* (Interesting Paper) and the *Wiener Bilder* (Vienna Pictures). Both are devoted to sensational news, which, tersely represented by word and picture, does not fail to make its impression upon the less-educated and sensation-loving public, for which reason both papers have, for Vienna, large editions.

Besides the newspaper offices in Vienna, there are somewhere in the neighborhood of three hundred other printing plants. The largest of these is the Vienna Government Printing-office, which employs about a thousand persons, and in its extensive building, covering a whole block, all branches of graphic methods are sheltered. Here all kinds of governmental work are produced, as well as post-marks, stamps, etc. Second to this comes the largest office of the joint stock company, Steyrermuehl, a branch of which is the printing-office of the two daily papers, *Neue Wiener Tagblatt* (New Vienna Daily) and *Oesterreichische Volkszeitung* (Austrian People's Gazette).

The printing establishment of the Austrian-Hungarian Bank, also a large enterprise, devotes itself to the production of bank notes and all kinds of bonds. Of the many Vienna printing-offices, some have an assured reputation far beyond the borders of the realm. This is the case with the Holzhausen Printing House, which possesses type in nearly all existing foreign languages, which is used in the printing of Bibles, intended for use in the missionary service in inner Africa and Asia. A similar establishment is the printing-house of the Methodist congregation, which prints principally Syrian, Armenian, Koptic and other Bibles and prayer-books, and has all oriental types at its disposal.

Conditions in the Vienna printing-offices have improved considerably in every respect in the last ten years, and this is a gratifying indication, as prior to that time there was no progress being made. Many large printing-offices built for themselves printing palaces, with the latest and most modern appliances; other large firms united into stock companies. The wages of the workmen were increased and the working hours were reduced, which was only accomplished after long and tedious negotiations between the employers and the journeyman printers' unions, whereby a fixed wage scale with a minimum wage was settled. Of the compositors, a large part are paid by special agreement, and it is their endeavor to raise the price per thousand as much as possible, while, on the other hand, the pressmen are trying to introduce everywhere the "one-machine system." This consists of the regulation that each pressman should attend to only one press. The carrying out of this purpose has not yet been accomplished and may yet require considerable time, and for this reason the minimum scale is fixed as compensation for attending a second press. Attendance to more than two presses is greatly opposed by the pressmen, and all energy is used to eradicate it. This desire is justified. The pressman has, besides his other duties, to attend to the locking-up of forms, adjust the grippers, prepare the make-ready for color forms which are to follow, and clear away the forms already printed. In view of the fact that large editions are not very numerous, no wonder that the pressman finds difficulty in superintending a number of presses.

The great revolution in the manufacture of printing-presses which originated in America has not been overlooked by our printers. In nearly every printing-office there is a platen press of the Gally pattern, built after American samples by German manufacturers and imported in large quantities into Austria. Likewise, the color presses with front delivery, as well as the two-revolution presses, which are also American inventions, are slowly but steadily being adopted. American presses, with the exception of one in Vienna, have so far not been imported. The causes that prevent a larger importation of the presses are: the expense of transportation, the high cost price, and, in case repairs are necessary, the great cost of replacing the parts and the long delay that would be sustained. Nearly all the presses in use in Vienna and in Austria consist of stop-cylinder presses, and have been provided either by the large printing-press factories of Germany or the home firm of Raiser. The German cylinder presses differ greatly from the American, and this is also the case with single parts. Where the American presses are generally supplied with table inking apparatus,

this is represented on German presses by a cylinder inking apparatus. Only on the color presses built after American samples is there a combined attachment of table and cylinder inking apparatus. In Austria and Germany, the cylinder inking apparatus is preferred to the table inking apparatus. The steel spreading rollers and cylinders have, besides a rotary, also a side motion, which prevents the formation of stripes (blotches). With the introduction of the Autotype, various new processes of color-printing have come into use. These, consisting partly of photo-mechanical processes or carried out after the Staub method, could not take solid root in this country because they depend on expensive licenses, and sometimes also require the acquisition of separate apparatus; therefore the old processes are still in vogue, in so far as the

A MODEL PRINT-SHOP.

To those whose idea of the country job-printing office is a dirty, poorly lighted loft, the accompanying view of the interior of a modern shop may be something of a revelation. The plant is that of Will Poland, "Particular Printer," Urbana, Ohio. Young, ambitious, enthusiastic, with his whole heart and soul in his work, Poland is turning out specimens of artistic job printing that will bear comparison with the productions of the best city printers. Many examples of his designs have been reproduced in *THE INLAND PRINTER*.

His equipment is modest, comprising two platen presses (a quarter medium and an eighth medium), a cutter, a few series of well-chosen display types, plenty of body-letter, and



PRINTING-OFFICE OF WILL POLAND, "PARTICULAR PRINTER," URBANA, OHIO.

necessity exists in the use of the excellent grippers. A further improvement resulted in the technic of color-printing by the adoption of adjustable iron blocks, which were also imported from America through Germany to Austria.

EMPLOYERS' ORGANIZATIONS.

The unusual activity of the unions during the past year has spurred the employers into forming organizations of their own, either to combat the unions or to make an alliance with them to increase prices and divide the proceeds, at the expense, however, of the consumer, be it remembered. Candor compels us to state that such an alliance is an unnatural one and not likely to be lasting, because sooner or later competition is bound to enter with resulting cuts in prices and wages. This "raising of wages with a derrick" can not have any permanence and must of necessity be short-lived. In order to be permanent wages must go up by and through natural causes, and into this phase of the subject it is essential that trade-unionists should direct their investigations.—*W. H. Kelly, in International Bookbinder.*

a complete labor-saving outfit of rules, leads, metal and wood furniture, with the latest style of cabinets and stands. The floors are covered with linoleum, with heavy cord mattings about the presses, stone and stands; while in the open spaces inexpensive rugs are spread on the floor. On the walls above his roll-top desk are collections of specimens, framed and under glass; and the walls are hung in paper of unobtrusive design, with posters and pictures in every available space.

When a new customer enters the place, he is at once struck with Poland's taste, and the neat appearance of the place has much to do with maintaining prices and inducing trade. Mr. Poland states that he finds no difficulty in keeping his shop clean and orderly, and adds that the initial cost of the decorations has returned to him over and over again through its direct appeal to the sensibilities of his visitors.

Mr. Poland's example should influence others. *THE INLAND PRINTER* would like to hear from printers who believe in cleanliness and thrift, and whose offices have the modernity shown by Mr. Poland.

Written for THE INLAND PRINTER.

THE PRINTER AND THE RAILROAD MEN GO A-FISHING.

BY BRER SCHMIDT.

THERE were five in the party, Lafe, "Old Bill," Celsus, "Beed" and myself. The plans and specifications were for a fishing trip, of course. "Old Bill" would not have been in the party were it otherwise. "Beed" would go to anything from a dog fight to a camp-meeting, if there were fair prospects for plenty to eat—and drink. Lafe is a quiet sort of fellow, gets a new suit with religious regularity every three months, and on the rare occasions when he becomes joyously exhilarated sings, "When the Corn is Waving, Annie Dear," in a mild tenor. Celsus wears glasses and looks intelligent.

It was an all-night ride to the fishing grounds in the north woods, and the early part of it was spent in the usual manner. It has always seemed passing strange to me how busy a party of fishermen can get from the moment the trip begins. The train is scarcely in motion before they are all deeply engrossed in a game of cards, and the bottle passes merrily back and forth; no time is wasted. Talk about commuters! A German friend of mine tells me that a man going fishing is like a "losgelessenerkettenhund"—and I am strongly tempted to believe him. If the amount of stored-up energy that is permitted to effervesce on a trip of this kind were turned loose on the old city hall, it would melt to the ground as though a tornado had struck it.

A twelve-mile wagon ride in the morning brought us to one of the loneliest and most dismal spots on the footstool—a mosquito-infested tamarack swamp, through which a two-foot stream ran its crooked way. "Old Bill's" eyes kindled with enthusiasm.

"Ah, boys," he cried, "here's an ideal trout stream!"

"Where?" inquired Celsus, who had not as yet discovered it in the tall grass. After it was pointed out to him Celsus proceeded to array himself in his finery. He had brought with him one large creel; one pair hip wading-boots; one pair gloves; one fly-book, attached to his belt; one bait box containing worms, ditto; a helmet with a mosquito net apparatus which covered his head; a bottle of pennyroyal with which to anoint himself and scatter consternation among the mosquitoes, and a long, thin-stemmed pipe, the which to smoke with the same object in view. The Knights Templars of the Crusade were accustomed to wearing their steel vests and knickerbockers, but as Celsus was not in the habit of wearing his accoutrements regularly his progress was necessarily somewhat slow, although no whit less dignified than that of the proudest knight that ever wore a visor or came up the pike.

We immediately proceeded to "whip the stream," as Lafe termed it. "Whipping the stream" is rare sport and very simple. All you've got to do is to walk carefully up to the stream, avoiding water-holes as much as possible, and when you have found it, push the grass away and let your hook down into the water. It requires a little practice to get the hook into the water at first, and I found the easiest way to accomplish it was to kneel down, take the hook in the left hand—holding the rod in the right—and plunge the left hand with the hook into the water, thus preventing the hook's catching in the tall grass and insuring its immersion in the stream. After this has been done it is a good idea to stand perfectly quiet, holding the rod firmly, so that the hook will not be lifted out of the water.

We fished in this manner for perhaps an hour, Celsus and I, and then returned to the wagon—which "Beed" had not left, as there were several cases of beer aboard. "Beed" claimed his heart had been troubling him of late, and he feared the "swish of the rod, the hum of the reel and the rush of the

trout" would be too exciting for him in his then weakened condition. Lafe joined us presently. "Old Bill" and our guide had plunged into the forest in a business-like way and gone down stream. We waited. While doing so I made a discovery. When I felt that a large colony of mosquitoes, deer flies and other insects had camped on the back of my neck, I found that by a sudden uplifting of the head and a humping up of the shoulders I could crush a vast number of them at once, thus saving a great many single slaps and at the same time laying the foundation of a coating on the back of my neck which after some hours proved almost invulnerable to further attack.

Our conversation was desultory. "Glorious day, isn't it?" hazarded Lafe. Celsus intimated that Lafe was getting his share of it, and then conversation flagged again. After a



Photo by Eckler.

IN THE GORGE, HOT SPRINGS, ARK.

time "Beed" called attention to the deliciousness of the sardines we had brought with us, but as it developed that he had just finished the last can not much interest was aroused. I forgot to mention that we had with us a large tent and the necessary supplies for a week's camping out among the health-giving pine forests.

"Old Bill" and the guide returned late in the afternoon, full of enthusiasm, perspiration and bites. I had the team hitched to the wagon and pointed in the direction from whence we came.

"Got seven beauties," said "Old Bill."

"Who caught 'em?" promptly asked Lafe.

"Well, I caught the two largest"—in an injured tone.

The return trip was made in silence, broken only by a volley of slaps and muttered imprecations. Bill's two largest fish were five and six inches long, respectively, and he had only fished five or six hours, all told.

The beer was all gone and "Beed" had made such inroads on the provisions that we did not take the trouble to carry back what was left.

We arrived in Chicago the second morning after we had left.

BETTER THAN A COLLEGE EDUCATION.

It would be like trying to build a house without lumber to do business without THE INLAND PRINTER in our office. This office, being established for the benefit of the students of the University of Georgia, employs a large number of young men, and what they learn from the pages of your journal is more valuable to them in many respects than their college education.—O. C. Schofield, foreman, *The University Press, Athens, Georgia.*

THE POETS AT A HOUSE PARTY.

[A modern mortal having inadvertently stumbled in upon a house party of poets given on Mount Olympus, being called upon to justify his presence there by writing a poem, offered a Limerick. Whereupon each poet scoffed, and the mortal, offended, challenged them to do better with the same theme.]

THE LIMERICK.

A scholarly person named Finck
Went mad in the effort to think
Which were graver misplaced,
To dip pen in his paste,
Or dip his paste-brush in the ink.

OMAR KHAYYAM'S VERSION.

Stay, fellow traveler, let us stop and think,
Pause and reflect on the abysmal brink;
Say, would you rather thrust your pen in paste,
Or dip your paste-brush carelessly in ink?

RUDYARD KIPLING'S VERSION.

Here is a theme that is worthy of our cognizance,
A theme of great importance and a question for your ken;
Would you rather—stop and think well—
Dip your paste-brush in your inkwell,
Or in your pesky pasting pot immerse your inky pen?

WALT WHITMAN'S VERSION.

Hail, Camerados!
I salute you,
Also I salute the sewing machine, and the flour barrel, and the
feather duster.
What is an aborigine, anyhow?
I see a paste-pot.
Ay, and a well of ink.
Well, well!
Which shall I do?
Ah, the immortal fog.
What am I myself
But a meteor
In the fog?

CHAUCER'S VERSION.

A mayde ther ben, a wordy one and wyse,
Who wore a paire of gogles on her eyes.
O'er theemes of depest thoght her braine she werked,
Nor ever any knoty problemme sherked.
Yette when they askt her if she'd rather sinke
Her penne in payste, or eke her brush in inke,
"Ah," quo' the canny mayde, "now wit ye wel,
I'm wyse enow to know—too wyse to tel."

HENRY JAMES' VERSION.

She luminously wavered, and I tentatively inferred that she would soon perfectly reconsider her not altogether unobvious course. Furiously, though with a tender, ebbing similitude, across her mental consciousness stole a reculmination of all the truths she had ever known concerning, or even remotely relating to, the not easily fathomed qualities of paste and ink. So she stood, focused in an intensity of soul quivers, and I, all unrelenting, waiting, though of a dim uncertainty whether, after all, it might not be only a dubitant problem.

SWINEBURNE'S VERSION.

Shall I dip, shall I dip it, Dolores,
This luminous paste-brush of thine?
Shall I sully its white-breasted glories,
Its fair, foam-flecked figure divine?
Or shall I—abstracted, unheeding—
Swish swirling this pen in my haste,
And, deaf to thy pitiful pleading,
Just jab it in paste?

EUGENE FIELD'S VERSION.

See the Ink Bottle on the Desk! It is full of Nice Black Ink. Why, the Paste Pot is there, Too! Let us watch Papa as he sits down to write. Oh, he is going to paste a Second Hand Stamp on a Letter. See, he has dipped his Brush in the Ink by Mistake. Oh, what a Funny Mistake! Now, although it is Winter, we may have to Endure the Heated Term.

STEPHEN CRANE'S VERSION.

I stood upon a church spire,
A slender, pointed spire,
And I saw,
Ranged in solemn row before me,
A paste-pot and an ink-pot.
I held in my either hand
A pen and a brush.
Ay, a pen and a brush.
Now this is the strange part;
I stood upon a church spire,
A slender, pointed spire,
Glad, exultant,
Because
The choice was mine!
Ay, mine!
As I stood upon a church spire,
A slender, pointed spire.

MR. DOOLEY'S VERSION.

"I see by th' pa-apers, Hennessy," said Mr. Dooley, "that they're a question up for dee-bate."

"What's a dee-bate?" asked Mr. Hennessy.

"Well, it's different from fish-bait," returned Mr. Dooley, "an' it's like this, if I can bate it into the thick head of ye. A lot of people argyfy an' argyfy to decide, as in the prisint instance, whether a man 'd rayther shtick his pastin' brush in his ink-shtand, or if he'd like it better to be afther dippin' his pen in his pashte-pot."

"Thot," said Mr. Hennessy, "is a foolish question, an' only fools wud argyfy about such a thing as thot."

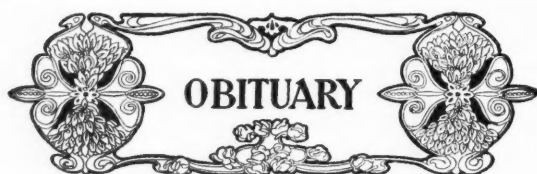
"That's what makes it a dee-bate," said Mr. Dooley.—
Carolyn Wells, in the Saturday Evening Post.

PRINTERS' SPECIMENS.

A portfolio of samples of composition and presswork has been issued by The Inland Printer Company. It is an interesting collection of type and cover designs, vignetted half-tone and three-color work, and will prove valuable to all students of the art preservative. The presswork was done by students of The Inland Printer Technical School, and pressmen especially will appreciate the collection as an evidence of the practical results obtained by students under competent instruction, and that the opportunity of benefiting by this instruction is now available to all union men. The pages in type show the facilities of the school for instruction in correct job composition, but apart from these considerations the portfolio is instructive on its own account as an exhibit of modern printing. The price is 60 cents.

AMERICAN COPYRIGHT LAW.

It may be remembered that when the one-sided American copyright law was passed there was considerable agitation against it in this country and several trades vigorously protested against it. But there being no means available in the hands of the imperial government for counteracting it, the agitation died down, and British authors are now sending large numbers of books to the States to be set up and returned in plates.



THE death of Mrs. Dana Slade, Jr., occurred on August 5. The bereaved husband is the senior member of the firm of Slade, Hipp & Meloy and is well known to those connected with the printing-trades in Chicago.

HENRY D. LLOYD, a well-known writer on economic subjects, died September 28 at his home in Winnetka, near Chicago. Mr. Lloyd came to Chicago in 1872, and until 1885 occupied a position as an editorial writer on the Chicago *Tribune*. Since then he has devoted his time to writing books and to the publication of articles on labor problems in the current magazines.

PETER THIENES, who was considered the fastest hand compositor in the United States, died at his home, in Indianapolis, Indiana, September 22. He was born in Edinburg, Indiana, in 1857, and served his apprenticeship in a country newspaper office, in later years working on the large daily newspapers of the West. He engaged in many contests with swift hand compositors before the advent of the Linotype and won on several occasions.

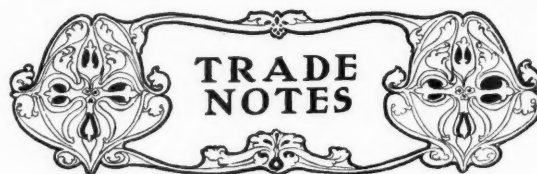
ALEXANDER RAMSEY WARREN, who died at Greenfield, Iowa, lately, is believed to have been the oldest printer in the country. He was born in Oneida county, New York, October 1, 1811, and became a printer at the age of fifteen. He saw the old *United States Gazette* printed on a hand press in Philadelphia, and he was present when the first two-cylinder presses made by Hoe were set up and started by slave-power in Washington and Philadelphia. In President Jackson's time he worked for Duff Green on government printing contracts.

At the age of ninety-one, Benjamin Drew died in Boston recently. Benjamin Drew was for many years a proofreader in the Government Printing-office at Washington. He was an authority on typography, and was the author of "Pens and Types," a text-book for writers and printers. He also wrote "The North Side View of Slavery," and a work descriptive of Plymouth's old burial hill. Mr. Drew was a contributor to the *Carpet Bag*, under the name of "Ensign Stebbins," and was a contemporary and friend of Benjamin P. Shillaber (Mrs. Partington) and other humorists of that day. For thirty-five years he was a teacher in the Boston public schools, and just before the War of the Rebellion he engaged in educational work in St. Paul, where a public school building now bears his name.

TWO THINGS SETTLED.

The whole people are in a most serious mood regarding the rights, the duties and the dangers of labor organizations. In the uncertainties that beset the subject, two things are plain: Labor unions have come to stay. They will grow rather than diminish.

They call for the wisest guidance if they are really to build up the American workingman and not to destroy the great characteristic of American citizenship while they are struggling merely to gain the strength of compact organization. Every great movement in a democracy must be tested at last by its influence on the individual. The care of classes is the business of older and less efficient social systems. The normal nurture and the free development of the individual is the mark of democracy. There is no more urgent demand for wise leadership in the world than the demand for wise leadership of organized labor to-day.—*World's Work*.



THE Ault & Wiborg Company, ink manufacturers, has moved its Chicago branch house from 82 Sherman street to 383 Dearborn street.

THE F. Wesel Manufacturing Company, New York city, has lately taken a good sized order for printing machinery to be shipped to Brussels, Belgium.

THE Sutherland Printing House and the Municipal World Publishing House, at St. Thomas, Ontario, Canada, have been amalgamated and will hereafter be known as the Municipal World, Limited.

THE photograph reproduced on page 115 of THE INLAND PRINTER for October, entitled "A Country Swain," credit for which was inadvertently omitted, was made by Victor Dye, of Sandusky, Ohio.

THE Enterprise Electrotpe Company has just started an electrotyping business in Rochester, New York, with an up-to-date plant supplied by the F. Wesel Manufacturing Company, of New York and Chicago.

THE average circulation of the *Typographical Journal* for the past ten months—since the new law placing all members of the International Typographical Union on its mailing list went into effect—was 42,680.

JOHN T. PALMER, whose printing plant at 406 Race street, Philadelphia, Pennsylvania, was damaged by fire recently, has moved into the premises at Fifth and Locust streets, with a new equipment of type and machinery.

WILLIAM DURANT, of Boston, who recently celebrated his eighty-seventh birthday anniversary, will, in February next, complete seventy years of active service in the office of the *Boston Transcript*. He is now the treasurer of that publication.

THE Hollenbeck Press, the oldest printing establishment in Indianapolis, Indiana, and one of the oldest of the kind in the West, is planning to enlarge its plant by the erection of five buildings to cost not less than \$250,000. Bids have been advertised for.

THE *Florida Magazine* and the *Alkahest Magazine*, of Atlanta, Georgia, have been consolidated, and the new magazine will hereafter be printed and published at Atlanta. Mr. Ackery will continue with the publication as manager, with office at Jacksonville.

MR. W. S. THORPE, formerly the owner of the American Engraving Company, St. Paul, Minnesota, has purchased a new plant which he has located in Los Angeles, California. The plant was furnished by the F. Wesel Manufacturing Company, of Chicago.

THE co-partnership heretofore carried on by John H. Zeh and Robert A. Himebach, Philadelphia, Pennsylvania, under the firm name of Zeh & Himebach, has dissolved. The business will be continued at the same address, 46 North Twelfth street, by John H. Zeh & Co.

A. A. McCORMICK, after eight years as business manager and general manager of the Chicago *Evening Post* and the Chicago *Record-Herald*, retired October 3, and will spend the winter in California. Mr. McCormick will return to Chicago in the spring and again engage in business.

A NEW plant of printing and folding machinery is to be installed by *Collier's Weekly*, at a cost of \$100,000. With the new presses, *Collier's* will be printed throughout one side at a

time, allowing time for drying before being backed up, something done by no other publication of its character and circulation.

THE firm of Carl Hentschel, Limited, photoengravers, of London, England, is putting out, instead of its usual price-list and specimen book, a pamphlet entitled "Mr. Chamberlain and the Etcher—A Mysterious Midnight Call." The novelty of the thing is drawing the attention of British printers and publishers.

JOHN ALEXANDER DOWIE'S Zion Printing & Publishing House has been moved from Chicago to Zion City, near Waukegan, Illinois. It has a battery of seven cylinder presses, four jobbers, an electrotyping plant, a complete bindery, and typesetting machines will be installed in the near future, as also an engraving and lithographing outfit. All machinery is equipped with individual motors.

A. D. FARMER & SON TYPEFOUNDING COMPANY announces these changes: S. M. Weatherly, for the past four years treasurer and general manager of the company, has resigned, and is succeeded by William A. Vitty. Alfred S. Orchard, for the past four years superintendent of the manufacturing departments, has resigned, and is succeeded by D. O'Keefe. Mr. Vitty and Mr. O'Keefe have both been connected with the foundry for many years.

MR. FERDINAND WESEL, president of the F. Wesel Manufacturing Company, of New York and Chicago, returned October 15 from a four months' visit to Europe. Mr. Wesel and his family made the trip to the North Cape, "Land of the Midnight Sun." On business, Mr. Wesel visited Sweden, Norway, Denmark, Germany, Belgium, France and Great Britain, extending his already large acquaintance and the fame of the Wesel manufactures for printers and platemakers.

DURING the Louisiana Purchase Exposition the Barnes-Crosby Company will operate in the Graphic Arts Section of the Liberal Arts building a complete and modern photo-engraving and electrotyping plant. The equipment will be new, representing the latest developments of mechanical appliances in connection with these industries. It will be more than a mere exhibit of moving machinery, inasmuch as it will be an actual plant operating under actual conditions and producing actual work on a commercial scale.

GARRETT P. HYNSON, who was the founder of the Hynson Press, in Pitkin Lane, New Haven, Connecticut, has sold his interests in that concern and accepted a position with the Ben B. Hampton Advertising Agency, 7 West Twenty-second street, New York city. Mr. Hynson has the reputation of being one of the best art printers in America and his work has been favorably commented on by critics throughout the entire country. He will have charge of the art and art printing departments of the Hampton agency.

THE directors of the Associated Press, at their meeting in New York, elected the following officers: President, Frank B. Noyes, of the Chicago *Record-Herald*; first vice-president, E. B. Haskell, of the Boston *Herald*; second vice-president, J. H. Estill, of the Savannah *News*; Secretary, Melville E. Stone, assistant secretary, Charles E. Diehl; treasurer, Valentine P. Snyder. The executive committee is composed of Frank B. Noyes and Victor F. Lawson, of Chicago; Charles W. Knapp, of St. Louis; Whitelaw Reid, of New York, and Charles H. Grasty, of Baltimore. The vacancy on the board of directors caused by the resignation of Stephen O'Meara, of Boston, was filled by the election of A. P. Langtry, of the Springfield *Union*, and the other four directors whose terms expired were reelected. The other members of the board are: Albert J. Barr, Pittsburg *Post*; Clark Howell, Atlanta *Constitution*; Charles W. Knapp, St. Louis *Republic*; Frank B. Noyes, Chicago *Record-Herald*; M. H. De Young, San Francisco *Chronicle*; Whitelaw Reid, New York *Tribune*; W. L.

McLean, Philadelphia *Bulletin*; George Thompson, St. Paul *Dispatch*; William D. Brickell, Columbus (Ohio) *Dispatch*; Charles H. Grasty, Baltimore *Evening News*; Harvey W. Scott, Portland *Oregonian*; Thomas G. Rapier, New Orleans *Picayune*; Herman Ridder, New York *Staats-Zeitung*, and Victor F. Lawson, Chicago *Daily News*.

OUR INCREASING TRADE.

Recent developments with reference to additional facilities for trade with China lend interest to some figures showing the growth of our commerce with that country, presented by the Department of Commerce and Labor through its Bureau of Statistics. Exports to China in the fiscal year 1903 aggregate about \$19,000,000, against less than \$4,000,000 in 1893. The total value of our exports to China in 1903 exceed those of any earlier year except 1902, when they were above the normal by reason of the light exports to that country in 1901, in which year importations were greatly interfered with by existing hostilities in the East. Comparing this growth with that of our commerce with other parts of the world, it may be said that our total exports to Europe in 1903 aggregate a little over \$1,000,000,000, against \$662,000,000 in 1893, having therefore increased less than sixty per cent during that period. Those to Asia in 1903 aggregate about \$60,000,000, against \$16,000,000 in 1893, an increase of two hundred and seventy-five per cent. To Oceania the total for the year is about \$36,000,000, against \$11,000,000 in 1893; but this does not account for the commerce with the Hawaiian Islands, which is considered as a part of the domestic commerce of the United States and separately stated. It is apparent from these figures that the growth in our exports to Asia has been more rapid than to any other section of the world except Africa, and the growth in the exports to China has been a very important factor in the growth of shipments to Asia.—*Harper's Weekly*.

AN UNUSUAL VIEW OF A VEXED QUESTION.

Mr. James C. Stewart, a contractor of St. Louis, Missouri, who is credited with having revolutionized building methods in England, has been talking to the ubiquitous interviewer while on his way home. He had the usual story to tell of the extreme conservatism of the Britons, but expressed the belief that they were on the eve of a new era. Mr. Stewart is of opinion that the British Isles offer an excellent field for enterprising young engineers and others with brains and push to introduce new things, as there is plenty of money on hand for investment in profitable enterprises. Asked as to how labor conditions in Great Britain compared with those in the United States, Mr. Stewart said:

"Double the number of men are required to do the work, but we pay the same amount of money. The English trade-unionist is slower than the American workman, but he does his work well."

"How do the English labor unions compare with those in America?" provoked this novel reply from a man who has had business relations with unions on both sides of the water:

"I regret to say that the English labor unions are more reasonable than those in America. The English labor unions will not order a strike for trivial causes, as sometimes happens in this country. The unions also require a higher standard of work than the American labor unions do."

AN APPROPRIATE HEADING.

"I've got a story," said the new reporter, "about a thief who pretended to be a lodger in a hotel and so gained access to the other guests' rooms, where he gathered in all the loose money he could and——" "Head it 'False Roomer Gains Currency,'" suggested the snake editor.—*Philadelphia Press*.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

GEORGE E. LLOYD COMPANY, the well-known manufacturer of electrotype and stereotype machinery, has removed its factory from Chicago to Elkhart, Indiana. The company has greatly increased its facilities there and is now in a position to furnish promptly anything in electrotypes', stereotypers' and photoengravers' machinery. The company will not produce a line which, in workmanship and material, it guarantees to be equal if not superior to any in the market.

We wish to call the attention of our readers to the advertisement, on page 291, of a Daniels Planer, by the Murray Machinery Company, of Kansas City, Missouri. This planer is a strictly first-class article in every way, and something we can fully recommend to any patron. The company's business is not confined to the West, although located in what is sometimes called the West, but it sells all over the United States and Canada, besides exporting to a large extent. This would be impossible if the goods furnished were not strictly first-class. The company offers to sell to all responsible parties on thirty days' free trial, permitting the purchaser to be the sole judge of the merits of its machines and their fitness for the purpose. We recommend all parties wanting any stereotype, electrotype or engraving machinery of any nature to get prices and catalogue from the Murray Machinery Company before placing an order.

STANDARD INKS.

The Standard Printing Ink Company, of Cincinnati, Ohio, has issued a handsome and convenient catalogue of its inks, which is of a size convenient for reference, and for this reason, as well as for the variety of the color effects and the interesting method of their presentation, will be welcomed in many press-rooms and to the desks of the managers of printing-plants.

A NEW OVERLAY PROCESS.

From the earliest invention of the art until the present time a mechanical overlay has been sought which would be better, cheaper and speedier than pasting bits of paper on the tympan singly or in layers. The invention of the half-tone intensified the need for this improved process. The problem has been solved by the Bierstadt-De Vinne Overlay Process Company, whose advertisement may be found on another page of this issue. Although a description of the process would take more space than is available here, in practice the overlays are made in a short time, are practically indestructible, and produce better results than the most carefully made hand-cut overlays. Write to the company for more complete information.

A NEW AUTOMATIC PAPER-FEEDING MACHINE.

Chambers Brothers Company, Philadelphia, has, during the past few months, developed and placed on the market a new automatic feeder called the "King Feeder." The machine is very simple and is one that combs the sheets from the top of the pile, the combing wheels being adjustable so as to always operate on the margins—never on the printed portion of the

sheet. The combing wheels work independently of each other, and only operate on the sheet until its edge is brought to the required position. Should one part of the front edge of the sheet reach this position before the other part, the first combing wheel immediately becomes inoperative, but the remaining wheel continues to operate on its side of the sheet until the same is brought to position, when it, too, ceases to operate. Sheets are thus squarely presented, and always enter the folding machine in line. The usual buckling heads are dispensed with in the "King Feeder," simplifying the machine and eliminating quite a number of parts. Adjustments for various sized sheets are easily and quickly made. Facilities for manufacturing this feeder have been perfected, and the company is offering them on trial and approval. Eleven of them are in successful use in the bindery of one large Eastern publishing house alone. An illustration of this machine may be seen on page 192 of this issue.

A TRIP ON THE PENNSYLVANIA LINE.

The traveler en route from Chicago to Eastern points via the Pennsylvania Railroad finds it a great pleasure to be able to secure luxurious appointments in which comfort regardless of expense is the one idea. The interior decorations of the trains themselves, with their splendid light, ventilation and solid vestibules, the speed and safety guaranteed by the latest improved block signals, and "jar" reduced to a minimum—all produce a state of rest and tranquillity gratifying to the tired traveler.

At almost every station the buildings are surrounded by small parks, kept in condition by the company. The road-bed, composed entirely of rock ballast, insures relief from dust and dirt. The scenery is varied and at some points quite picturesque. The route lies through some of the finest farm lands in the country, dotted at intervals by miniature lakes. High hills in the distance, studded with many trees and gradually sloping down to the valleys below, add charm to the scene.

Leaving this beautiful yet quiet scenery behind, the Alleghenies come into view. The Conemaugh river rushes down the mountain side and winds its way through the fertile valleys. The Horseshoe Curve, the most stupendous piece of engineering ever accomplished, is on the Pennsylvania line. The unrivaled natural beauty of the Pack-saddle Narrows, of the Juniata basin, and the incomparable scenery along that same river are intensely interesting. A glimpse is afforded of Johnstown, that ill-fated city swept almost entirely out of existence by the breaking of the Conemaugh dam in the eighties.

The Pennsylvania Railroad stone arch bridge over the river at Johnstown was the only one that withstood the flood. This fact has led to the substitution of stone arch bridges for structural iron and the wood of other days. The principal one is erected over the Susquehanna near Harrisburg. This is the largest in the world, being 3,830 feet long, 52 feet wide, and has forty-eight arches. Four hundred and forty million pounds of stone was used in its construction. A similar bridge was opened August 23, 1903, over the Delaware river, between Trenton and Morrisville, at a cost of \$3,000,000, reducing the running time on the Pennsylvania Railroad between Philadelphia and New York twenty minutes.

The ferry service in Jersey City enables the traveler to reach the steamship docks for foreign points. The cab service in New York city is quite an innovation in the railroad business, yet the Pennsylvania company has inaugurated this for the convenience and comfort of its patrons. The courteous employees, uniformed ushers to assist, and the facilities for handling passengers throughout the entire system bring the traveler to realize, when the journey is ended, that no convenience or luxury has been omitted—that the pleasure and comfort of his trip has been greatly enhanced by the thoughtful care of the officials of the Pennsylvania Railroad Company.

FAMILIAR FACES.

Here are two faces known to almost every printer who buys machinery and supplies in Chicago. While not printing faces, they represent types of men such as have made Chicago so choice a market for the best things needed by the printer.

Andrew F. Wanner came to Chicago just before the great fire, and after practical training in a local printing-office, he allied himself with S. P. Rounds, then Western representative of MacKellar, Smiths & Jordan. In 1875 he started the supply



ANDREW F. WANNER.

business on his own account, and in 1884 organized the Union Type Foundry, the successful career of which was not a little due to the enterprise of Mr. Wanner. Upon the absorption of the Union Typefoundry by the American Typefounders Company, he reentered the supply business under the firm name of A. F. Wanner & Co.

A change was made in this name in 1902, but it has now gone back to the original form, and Wallace S. Warnock, who has been associated with Mr. Wanner for several years as chief



WALLACE S. WARNOCK.

salesman, has been admitted to the firm. Mr. Warnock has had much practical experience, both as pressman and expert compositor, in the latter capacity serving with some of the foremost houses in Chicago, and he is thus peculiarly fitted for his present position.

The display rooms of A. F. Wanner & Co. are at 298 Dearborn street, Chicago, with an entrance also on Customhouse place. On the opposite side of Customhouse place is a

brick church which has been converted into a three-story and basement factory and warehouse for the firm, with a modern repair shop. They are certainly well equipped to supply the most varied wants of the trade.

GLOSSOID BRANDS

Is the distinguishing name of a ground, polished metal for engravers, supplied by the Star Engravers' Supply Company, 81-83 Fulton street, New York. It has a glossy surface, flat and free from imperfections, enabling the best quality of illustrations to be turned out in quicker time and with less labor than when inferior metal is used. Each sheet is carefully inspected before leaving the factory, and shipped in a sealed package, and this seal should always be looked for in opening the case. The removal of its factory into larger quarters places the company in a better position than ever to give first-class service, and prompt shipment of orders can be relied upon. In addition to "Glossoid Brand" metals, the company also carries a complete line of general engravers' supplies.

A MERGER.

It is not unusual for competing firms to combine, but for two concerns to consolidate, which have never come into competition with each other, although in the same line of business, is not so common. A coalition of this kind has recently been effected between the Globe Electrotpe Company and Geo. H. Benedict & Co., both of Chicago, the combination being known as the Globe Engraving & Electrotpe Company. The first, the largest electrotpe foundry in the United States; the second, one of the oldest and best-known engraving houses in the United States, also doing electrotyping; the result, unquestionably the largest electrotpe foundry in the world and an unexcelled engraving plant. Every method of making plates for letterpress printing, including half-tone and zinc etching, wax, wood and metal engraving, photolithography, nickeltyping and electrotyping, as well as designing, wash and pen drawing, is carried on in its own separate department under the supervision of an expert, but no printing is done. No change will be made in the management, and the same efforts to please patrons and keep abreast of the times that have distinguished these companies in the past will be put forth by the new concern. The address of the consolidated plants is now 407 to 427 Dearborn street, near Polk, Chicago.

PICTURESQUE AMERICA.

In beauty and variety of scenery the routes of few, if any, of the railroads of America can equal that of the Chesapeake & Ohio. A continuous panorama of beautiful vistas, from the gentle charm of fruitful farm lands to the uplifting grandeur of the mountains, with their autumn tints, delights the traveler to the journey's end. Hurried through the fertile valleys of the Potomac's numerous tributaries, now so placid and peaceful, but bearing historic memories reaching backward through four centuries, the mountains rise before the traveler, verdure-clad, not in the rugged sublimity of the rockies, but appealing by a gentler, more personal, all pervasive beauty. At every turn picturesque scenes are spread out before his enraptured eyes. The incomparable views along the Greenbrier stir the blood of even the jaded globe-trotter, who quickly relinquishes memories of old-world splendors for the vision of beauty before him. To the true lover of nature the grandeur of these Virginia mountains becomes an imperishable memory.

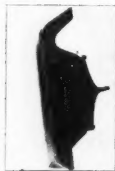
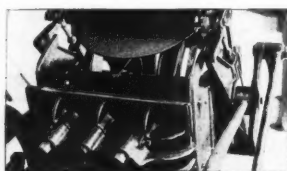
The traveler appreciates more keenly, perhaps, when the journey is ended, how much the thoughtful care of the railroad officials has enhanced the pleasure and comfort of his trip, for no convenience or luxury has been omitted and the unfailing and kindly courtesy of the officials is all that the most fastidious could desire. The well-ballasted roadbed and the improved rolling stock make its wide-vestibuled, electric-

lighted trains little short of homes on wheels and ideal spots from which to view picturesque America—along the line of the Chesapeake & Ohio.

Tickets reading over the Chesapeake & Ohio to New York, carry stop-over privilege at Washington, Baltimore and Philadelphia.

A ROLLER AND MONEY SAVER.

The cuts herewith show an adjustable roller track attachment, attached to and detached from press. In use, the point rests against the impression throw-off shaft, and when the impression is thrown off, the tracks are moved forward enough to cause the rollers to clear the form, allowing a fresh supply of ink to be added to the disk and distributed without clogging the form. The pressman can so adjust the tracks that



the rollers will touch the form in the most delicate manner, preventing their cutting on the finest lines or rulework, and doing away with the necessity of locking bearers in the form. The rollers also run noiselessly and are more easily cleaned. This simple device will last as long as the press and overcomes difficulties with which every platen pressman is only too familiar. It should be specified in the order for every new jobber. A. W. Fritz, Burlington, Iowa, is the patentee.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, illustrated, 20 cents a copy, \$2 a year; book of 133 job specimens, 50 cents. OSWALD PUB. CO., 25 City Hall Place, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY, the latest and best book on artistic job composition published. Its 80 pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7 1/4 by 9 1/4 inches, 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE OWL PRESS, Burlington, Vt.

TWO FOR ONE—We will give six months subscription to THE INLAND PRINTER in exchange for Nos. 2, 4 and 5 of Volume 1, being November, 1883, January and February, 1884. INLAND PRINTER CO.

A JOHANNESBURG FIRM (address given below) connected with the printing and allied trades, with substantial connections, is desirous of securing the agencies of American firms, with a view to extension of present business; one of the partners has been buyer for the past 10 years to one of the largest paper and stationery companies in South Africa, and is thoroughly conversant with the requirements of the country; machinery and type agencies not contemplated; highest references given and required. HAYNE & GIBSON, P. O. Box 3788, Johannesburg, South Africa.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A FIRST-CLASS two-press job office in Illinois; business for last 6 months, \$1,500; very low expenses; \$750 cash required. N 104.

ALL-ROUND NEWSPAPER MAN wanted to start and conduct weekly paper in live oil town; new plant furnished complete; right man can acquire ownership at liberal discount and easy terms. Address BOX 444, Salem, W. Va.

AN UP-TO-DATE JOB OFFICE worth \$8,000 will sell for \$6,000 cash; Northwestern town 50,000 people; reason for selling, business interests elsewhere; must sell on that account. N 752.

BROOKLYN BORO, CITY OF NEW YORK—Well-established printing-office, \$25,000; good-paying business per annum; cash or liberal terms; cause, sickness. N 726, care New York Office INLAND PRINTER.

BUSINESS MANAGER—A man of experience, a producer of results and successful in handling the details of buying and systematizing office, advertising and circulation management, contemplates making a change about January 1, and wishes to connect himself with a live, hustling, up-to-date paper in a city of 50,000 or 100,000 people; credentials of the highest order furnished. N 599.

FOR SALE—a prosperous job printing office established over 20 years and now doing a profitable business; price, \$5,000; real estate can be purchased or rented. For full particulars address W. J. M., 908 Filbert st., Philadelphia, Pa.

FOR SALE—Half interest in prosperous Linotype plant; this is a first-class proposition for a progressive printer or live business man; will bear closest investigation; reason for selling, on account of going South. N 775.

FOR SALE—Job printing business with label equipment; one block from business center of Kalamazoo, Mich.; entirely new 2 years ago; terms, \$2,000. A. H. LOTZ & CO., 109 W. Water st.

FOR SALE—Modern job printing plant at head of lakes, established 1894, reputation for fine work; 2 cities (population over 100,000) and surrounding farming and mining country; 10 to 40 per cent over others' prices; inventory about \$9,000; good chance for up-to-date experienced man to secure flourishing business with bright future; good reasons; cash talks. N 711.

FOR SALE—Only newspaper (Republican) at county seat (population 2,000), in one of best counties in the West. N 609.

FOR SALE—Small photoengraving plant; will set up and teach all branches. N 746.

MODERN JOB OFFICE in Eastern city of 300,000; plant practically new, inventories at \$1,800, business good; good reasons for selling. N 682, care New York Office INLAND PRINTER.

PERSON looking for modern weekly in Michigan town of 700, should write N 721.

SPLENDID OPPORTUNITY for two practical printers to start in business in Iowa college town of 10,000; easy terms; small payment and balance monthly; excellent references required. N 543.

SUPERINTENDENT—A publishing and job printing plant, well established in a large city, doing a paying and rapidly growing business, requires the services of a competent superintendent; this is an exceptional opportunity for the right man; the company is incorporated and those interested being compelled to devote their time to other business interests will necessitate the successful candidate investing in the company's stock as a guarantee of good faith; dividends from stock assured and a good salary guaranteed; correspondence solicited from those only who are confident of filling all requirements. N 739.

WANTED TO LEASE—Newspaper in country town. N 785.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN SALE—Two fonts Linotype matrices, Ronaldson O. S., 2-letter, 8-point and 10-point; one font single-letter No. 1, 11-point; guaranteed full, only slightly used, almost as good as new, half price. CLEVELAND-TYPESETTING CO., 60 High st., Cleveland, Ohio.

BARGAINS—Several thousand pounds good secondhand body and job type, presses, cases, etc.; highest discount from new type, presses, cases, cabinets; everything for the printer; let me know your wants. ALEX McKILLIPS, Harrisburg, Pa.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

FOR SALE.

COMPLETE CORRECTED TO-DATE LIST of photoengravers furnished at moderate cost; only one in the market. Write for particulars. IRA MASON, 116 Nassau st., New York city.

FOR SALE—Cox Duplex flat-bed web perfecting press in perfect condition; can be used for 4, 6, 7, 8, 10 or 12 page paper; prints, pastes and folds; has been used for illustrated catalogue work with complete satisfaction; speed, 4,000 to 6,000 per hour; for particulars address N 757.

FOR SALE—Hoe newspaper press, bed 36 by 50, in good condition. HERALD PUBLISHING CO., Steubenville, Ohio.

FOR SALE—One 8-point Thorne typesetting machine in good condition; will be sold cheap to make room for other machinery. NATCHEZ DEMOCRAT, Natchez, Miss.

FOR SALE—One 44-inch Acme cutter; first-class condition. GREELEY PRINTERY OF ST. LOUIS, St. Louis, Mo.

FOR SALE—Owing to the consolidation of three newspaper plants, the following machinery is offered for sale at bargain prices; new 8-point Simplex typesetting machine used two months; 8-point Simplex used two years; both in excellent condition; 33 by 47 Cranston drum cylinder, Peerless folder attached, has all modern improvements; 34 by 50 Cranston drum cylinder with hand-feed Stonemetz folder, all modern improvements; Yarger wire stapler; Ideal cash register; Mosler safe; letterpress outfit; number of imposing stones and stands, and many other articles. GENEVA PRINTING CO., Geneva, N. Y.

FOR SALE—Two complete sets of Minion No. 1, one-letter matrices (with fractions pi), practically as good as new. N 787.

FOR SALE—Two horse-power Mietz and Weiss kerosene engine, in fine condition; will sell cheap. PARKHURST, Printer, Chelmsford, Mass.

GREAT BARGAIN—Hoe stop-cylinder press, No. 6, four rollers, table distribution, back fly delivery, 34 by 47 inches, thoroughly rebuilt and fully guaranteed, \$900 f. o. b. Boston. BOSTON PRINTING PRESS MFG. COMPANY, 176 Federal st., Boston, Mass.

MERGENTHALER LINOTYPES—Two single-letter machines, perfect order. For particulars address NEIL CAMPBELL CO., 72 Beekman st., New York.

NOT HOW CHEAP, BUT HOW GOOD—Our estimates bring business; Conner, Fendler & Co., printers' warehouse; cylinder presses, job presses, paper-cutters, gas engines, motors, folders and stitchers rebuilt by specialists; type—American point line, body and set; printers' material, small tools and supplies, new and secondhand; prompt and intelligent service, consistent terms, prices and discounts; specimen books and illustrations free. CONNER, FENDLER & CO., New York city. Quality before everything.

THREE LEVY cross-lined half-tone screens; one 9½ by 10½ inches, 133 lines; one 7½ by 9½ inches, 100 lines, and one 4½ by 6½ inches, 175 lines; also one Leggo cross-lined screen 11 by 14 inches, 152 lines; no reasonable offer refused. THE AUSTIN ENGRAVING CO., Albany, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: job printers (6), operators (1), machinist-operators (5), Simplex operator (1), bindery foreman and superintendents (4), foremen (3), all-round men (6), ruler (1), bindery apprentice (1), solicitors (4), ad-men (4), artist (1), photoengraver (1), pressmen (3), pressman and make-up (1), pressroom foreman (1), editors (3), stockman and shipping clerk (1). Registration fee, \$1, with privilege of renewal at expiration of three months without further charge. Address The Inland Printer Company, Chicago.

A.A.A.—WE WANT more good printers and men of all branches of the allied trades to register with us, without charge. During the first week in October we had requests from employers for 7 pressmen, 5 job compositors, 4 advertising men, 5 job pressmen, 9 Linotypers, 3 reporters, 1 editor, 10 outside men, 2 office men, 5 foremen, 6 all-round printers, 3 binders, 1 superintendent, 5 compositors, 3 Simplex operators, 1 advertisement writer and 8 miscellaneous. During September we had requests from employers in 32 different States. Very many times we are unable to supply the right man. By registering with us you will learn of all vacancies in your line, in any desired locality. Write for particulars; don't call. No advance fees of any sort. COCHRANE SUPPLY BUREAU, 819 E. Thirty-fifth st., Brooklyn, N. Y.

ALL-ROUND ENGRAVER AND ARTIST, with small amount of capital to invest, can secure situation and interest in thriving business. W 784.

COMPOSITORS—Young men—now making less than \$25 weekly—send your name and address and I will tell you how I increased my ability and salary; a fair education is required; no canvassing. A. D. WRITER, 16 S. Fifth st., Philadelphia, Pa.

FOREMAN AND MAKE-UP MAN wanted for afternoon daily; must be systematic, of good executive ability and capable of catching mails. W 744.

IF THERE IS A STRICTLY FIRST-CLASS INK SALESMAN WHO IS DESIROUS OF MAKING A CHANGE ON OR ABOUT JANUARY 1, 1904, BY REPLYING TO THIS ADVERTISEMENT HE CAN BE PLACED IN COMMUNICATION WITH AN OLD, RELIABLE INK HOUSE WHICH DESIRES TO SECURE THE SERVICES OF SUCH A MAN; A LIBERAL SALARY WILL BE GIVEN TO THE RIGHT PARTY; NO MISFITS NEED REPLY; ALL COMMUNICATIONS STRICTLY CONFIDENTIAL. N 748.

PRESSMAN WANTED, capable of handling sign and poster work; one preferred who will take stock in paying plant. N 784.

WANTED—A first-class printer who is capable of taking charge of job office; must be able to handle all classes of work and estimate; only competent man need apply; southern California. N 783.

WANTED—A pressman who can do stereotyping. ELLIS BROS., El Paso, Texas.

WANTED—A thoroughly competent bindery foreman; must be an all-round man and experienced estimator, and must speak German. Address, with full information as to references and experience, N 720.

WANTED—Colorado—Experienced salesman, blank-books, stationery, lithographing, printing business, by prominent Colorado firm; salary approximate \$150 month. NATIONAL CLEARING HOUSE CO., Denver.

WANTED—Commercial artist, good on lettering and mechanical work; steady position for a good all-round man. N 188.

WANTED—Experienced Linotype machinist at once. THE BEACON, Wichita, Kan.

WANTED—First-class litho. inkmaker and chemist. THE FUCHS & LANG MFG. CO., P. O. Box 844, New York, N. Y.

WANTED—First-class printing-ink maker and chemist. THE FUCHS & LANG MFG. CO., P. O. Box 844, New York.

WANTED—Superintendent of extensive and up-to-date job printing establishment who has something to invest. Z 744.

WE HAVE A GOOD POSITION OPEN for foreman of job composing-room employing from 8 to 20 men; foreman must be competent to estimate on jobs. N 776.

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS?—THE INLAND PRINTER is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen, write to The Inland Printer Company, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

A.A.A.—EMPLOYERS in printing and allied trades needing good help quickly should write us. Our practice of not charging the employer any advance fee gives us by far the largest list of men. We weed out the incompetents to the best of our ability, try to find out just what a man is fitted for and recommend him for such work only. No charge to employers. Write us exactly what you want. COCHRANE SUPPLY BUREAU, 819 E. Thirty-fifth st., Brooklyn, N. Y.

A SUCCESSFUL MANAGER, holding good position, will consider propositions; might accept assistant or sales managership, possibly superintendent; highest references. N 272.

A YOUNG PHOTOENGRAVER seeks position as etcher and router on copper and zinc on commercial or newspaper work; 7 years' experience; no objection to locality. N 740.

AD. COMPOSITOR desires to change; wide experience on trade-journal and magazine work; am also first-class job compositor. W 228.

BOOKBINDER—Expert, all round bookbinder is studying law and desires a position where he could be employed from 5 to 7 hours a day, so as to enable him to devote more time to his studies. N 462.

BUSINESS PRINTER desires situation with large printing-house as office assistant, estimator or solicitor; West preferred. W 543.

CARTOONIST wishes to establish himself with daily paper in town of 40,000 or over between Pittsburg and Omaha. A. M. CLARK, Benton Harbor, Mich.

COMPETENT AND EXPERIENCED CARTOONIST desires permanent engagement at \$30 per week. N 747.

CYLINDER AND PLATEN PRESSMAN desires position; 10 years' experience. N 640.

ELECTROTYPY—Manager or superintendent or salesman; by a thoroughly practical married man, strictly temperate, of many years' experience in a hustling and competitive city; a good knowledge of allied trades. N 745.

RIESSNER IMPERIAL GOLD INK

You get as good results from this ink as from bronze powder. For Plated and Coated Stock. Printers all over the world have for years been looking for a Bright Gold Ink. See insert September, 1903.

WE HAVE IT.

Put up in 1-lb. tin cans.

Rich Gold, . . .	\$3.00 per lb.
Pale Gold, . . .	3.00 "
Copper, . . .	3.00 "
Aluminum, . . .	4.00 "



T. RIESSNER
57 GOLD ST., NEW YORK

PRINTS
BRIGHT
GOLD

SITUATIONS WANTED.

- FIRST-CLASS JOB COMPOSITOR** wants to change; 20 years' experience; all kinds of work; original, progressive and reliable. N 228.
- FOREMAN** (composing-room), of unqualified ability and business aptitude, desires a change of position with house where fine printing and novel results are desirable. JAMES HOWE, 164 Ross st., Brooklyn, N. Y.
- HIGH-CLASS JOB COMPOSITOR** wants situation with large house; West preferred; highest references; married, 25 years of age. N 755.
- ILLUSTRATOR** wants position; graduate of Canadian school; lady. N 563.
- JOB COMPOSITOR**, original and up-to-date, desires permanent position on high-grade commercial work in modern office; temperate, capable. N 737.
- LINOTYPE MACHINIST**—Position by an experienced Linotype machinist who is competent to take full charge of Linotype room in either book or newspaper office; union. N 780.
- LINOTYPE MACHINIST-OPERATOR** desires change; best of references. D, 545 Lenox av., New York.
- MACHINIST-OPERATOR**, who is especially fine machinist, wants position in 1 to 4 Linotype plant; can get fine results in way of perfect slugs and large product; fitted by experience for fine bookwork, but will take small newspaper plant or install plant and instruct green operators; fast and clean operator; at present employed in New York; West preferred. N 758.
- OPERATOR-MACHINIST**—Position wanted by a thoroughly competent and experienced operator, who is also an expert Linotype machinist; earning 60 cents per hour now, but city too congested. N 790.
- PHOTOENGRAVER**, age 23, desires position as assistant half-tone operator; has had good experience and can furnish first-class references. D. ROSE, 734 Lexington av., New York city, N. Y.
- PHOTOENGRAVING**—Photographer, experienced line operator, wants position in New York. N 475, care New York Office INLAND PRINTER.
- POSITION** as ad.-writer with retail firm or agency; New York, Brooklyn or vicinity preferred; progressive and practical; references. N 673.
- POSITION WANTED**—By an A1 platen pressman; best of references. N 763.
- PRACTICAL AD. AND STONE MAN** desires a change; age 24; strictly temperate; New York or Boston preferred. N 771.
- PRESSMAN**—A first-class cylinder and platen pressman wants a position in the Middle or Eastern States. N 781.
- PRESSMAN**, all-round; all kinds work and machines; capable taking charge; open for engagement January 1 with good house only. N 172.
- PRESSMAN**, 4 years' charge of pressroom; sober, steady. O 658.
- PRESSMAN** will take job away from Chicago; union man. N 762.
- SITUATION WANTED** by first-class cylinder pressman. N 691.
- SITUATION WANTED**—Superintendent or foreman; years of experience, successful manager of men, thoroughly acquainted with press and composing room methods; refer to present employer. N 724, care New York Office INLAND PRINTER.
- STEREOTYPER AND PRESSMAN**, with 14 years' experience, wants position; will go anywhere; can furnish best of references; moderate wages. N 760.
- SUPERINTENDENT OR FOREMAN**—Expert all round bookbinder, 18 years' experience—8 years as foreman and superintendent—thoroughly competent to manage help to an advantage, accurate in estimating and is not addicted to the drink or tobacco habit, desires to make a change. W 462.
- THOROUGHLY COMPETENT PRINTER** of wide experience wants position as manager or superintendent; accustomed to large plants; references the best. N 212.
- UP-TO-DATE AD. COMPOSITOR** wishes to make change; steady and reliable; married. N 778.
- WANTED**—A position as half-tone operator in a good plant in which I can perfect myself; have had about 6 years' experience. Address WM. W. HAWKER, 454 Quitman st., Dayton, Ohio.
- WANTED**—A position by a first-class platen and cylinder pressman. W. CAVELL, 1640 Wyoming av., Scranton, Pa.
- WANTED**—Position by first-class wood and metal engraver; West preferred. N 786.
- WEB PRESSMAN AND STEREOTYPER** desires change; expert workman, union; refer present employer. N 303.
- YOUNG, AMBITIOUS FOREMAN** of pressroom desires a like position in larger office; married, sober, steady. N 770.
- YOUNG MAN** with practical newspaper experience wants to associate himself with old established paper, with view of purchasing interest in property if business proves satisfactory. W 755.

WANTED TO PURCHASE.

- WANTED**—A secondhand Miehle press, 30 by 53 or larger, in good order; give complete description and lowest price; we will pay all cash for the right press. N 768.
- WANTED**—Large Blackhall power embossing press; secondhand, must be in good condition; state lowest cash price. N 749.

WANTED TO EXCHANGE.

- WANTED TO EXCHANGE**—Piano lessons in a Chicago college for first-class printing; will arrange for a few terms or for an entire graduating course. N 756.

MISCELLANEOUS.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché; also 2 engraving methods costing only \$5, with materials by which engraved plates are cast in stereo. Metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 E. 33d st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAVY, Hagerstown, Ind.

CARD CASES—Perfection card case a good leader for you during the holidays; four samples of different sizes mailed for 50 cents; send for price-list. ROSENTHAL BROS., 140 Monroe st., Chicago.

CHALK PLATE RECOATING is simple and inexpensive by our infallible process; complete instructions, \$1; success guaranteed. INTEL-LIGENCE CO., Westfield, Ill.

EASY OVERLAY—A perfect overlay by this method made in one-twentieth the time required by the old process; absolutely no difficulty in securing the best results from the most difficult half-tone; no cutting and pasting, no chance to slight the work, guaranteed by the manufacturer and patentee to do all claimed for it; enough material for 1,000 square inches for \$2. For sale by paper and material dealers, or J. W. BLACKFORD, Manufacturer, 93 S. Jefferson st., Chicago.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER CO.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

I CAN SELL YOUR NEWSPAPER OR JOB PRINTING BUSINESS, no matter where it is or what it is worth; send description, state price, and learn how; I have, or can find, the business you want to buy; tell me your requirements. W. M. OSTRANDER, 267 North American bldg., Philadelphia.

JOB PRINTERS' FRIEND—Tympan Gauge Square; a time-saver; October issue, page 117; all dealers; price, 25 cents.

30 CENTS, SPACEBANDS REPAIRED, 30 CENTS—Just send trial order; if work is not satisfactory, it costs you nothing. HUNT MACHINE WORKS, 1538 N. Main st., Los Angeles, Cal.

WE HAVE ALWAYS BEEN WILLING TO PAY THE PRICE FOR WHAT WE WANT, AND WE WANT A MAN WITH PERSONALITY, APPEARANCE AND ABILITY TO SELL PRINTING. WE ARE VERY PARTICULAR, AND UNLESS YOU HAVE COURAGE AND CONFIDENCE IN YOUR ABILITY TO FILL THE BILL, DO NOT APPLY. O 764.

Printers and Stationers A PROFITABLE SIDE LINE.
Make Profits large and demand increasing.
RUBBER STAMPS Investigate. Complete outfits from \$25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, BALTIMORE, MD.

We **Furnish PRESS CLIPPINGS** upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

STEK=0
STEK=0
STEK=0
STEK=0
STEK=0
STEK=0
STEK=0
STEK=0
STEK=0
STEK=0

A Perfect Paste IN Powder Form

An order of any size sent entirely on approval.

CLARK PAPER & MFG. CO., Rochester, N. Y. — 14 Agencies

YOUR VOTE

will of course go to the man you think will give you the best government—that's natural. But how about your own shop? Have you elected the best helps you can get?

Our Tablet Composition will do better work for you than any other. Get our price and give it a trial.

ROBT. R. BURRAGE, 35-37 Frankfort Street, NEW YORK



ILLUSTRATIONS Our Cut Catalogue (sixth edition), represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds and hundreds of beautiful illustrations. 50 cents (refunded on first \$2 order).

SPATULA PUB. CO., 77 Sudbury St., Boston.

Carbon Paper and Typewriter Ribbons

**THE
KLEAN
KIND**

The Stenographer of "Smutless Town"
Has paper as white as her P. K. gown;
Her work is perfection, her copies are neat,
No dirty smudges at the side of the sheet;
The reason is plain, her work is done
With carbon as clear as "The Rising Sun."

Use only
Cooper's Rising
Sun Brand

Samples mailed on application.

LEON N. COOPER, 140 Nassau Street
New York City

LEARN IT!

By mail. How to make handsome **SHOW CARDS** for your customers and save "setting up" for a few cards. It's easy. I guarantee to make a good Show Card writer of you in fifty lessons or refund money. **Outfit free.**

I will give you points how to make dollars in your printing biz. Circular, testimonials. Price and terms on request.

MILLER COLLEGE OF ART
480 Columbus Avenue, BOSTON, MASS.

THE VALVES

in the combustion chamber are automatic and are controlled by the governor, consequently the

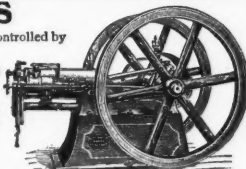
Olds Gas and Gasoline ENGINE

uses only the exact amount of fuel necessary to work the engine at a uniform speed proportionate with a varying load.

STATIONARY ENGINES 1 TO 50 H. P.
PORTABLE ENGINES 8 AND 12 H. P.

WRITE FOR OUR NEW CATALOGUE

OLDS MOTOR WORKS, 230 River Street, LANSING, MICH.



LIONEL MOSES

IMPORTER

36 East Twenty-Second Street, NEW YORK

High-Grade Imported Papers

Japan Vellum, French and English Covers, French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

2610 Satisfied Printers are using

TRADE **GLUEINE** MARK

The new *Perfectly Elastic Liquid Padding* Cement, applied cold. No heating necessary.

Send us 50 cents and receive a pint can prepaid. You and your customers will be satisfied; if not, money back on request. REFERENCE—First National Bank, Pendleton.

GLUEINE MANUFACTURING CO., Pendleton, Oregon.

PICTURES MOUNTED WITH



**HIGGINS'
PHOTO
MOUNTER**

Have an excellence peculiarly their own. The best results are only produced by the best methods and means—the best results in photograph, poster and other mounting can only be attained by using the best mounting paste—

HIGGINS' PHOTO MOUNTER

(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.

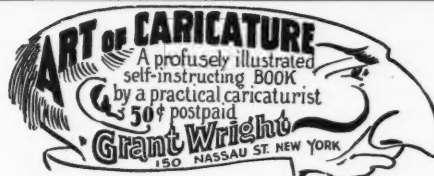
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**
Factory, 240-244 Eighth St. } U. S. A.

CARBON PAPER

For the printer, non-smutting—good for 100 impressions with Pen, Pencil or Typewriter. We manufacture 50 varieties, sizes ranging from 4 x 6 to 25 x 38. Send for samples and quotations for that order you have, or get our price folder and discount. Keep it on tab. Will save you money and bother when ready for carbon.

WHITFIELD CARBON PAPER WORKS, 123 Liberty Street, NEW YORK



BONNERWITH BROS.

MANUFACTURERS AND JOBBERS OF

Advertising Calendars

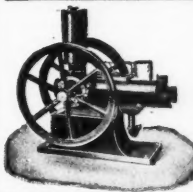
12 East Fifteenth Street
NEW YORK

Factory . . . 963-967 De Kalb Avenue
BROOKLYN, N. Y.

Calendar Pads and Specialties. Largest line of Imported and Domestic Goods. Sample lines \$2 and \$4 and will be credited to you on your first order. Calendar Pad sheet sent upon application.

Adopted by UNITED STATES and FOREIGN GOVERNMENTS

Cheap Power for Printers



THE MIETZ & WEISS Kerosene and Gas Engine

Burns Kerosene. Cheaper and safer than Gasoline. Automatic, simple and reliable. For Pumping, Electric Lighting, Charging Storage Batteries and all other power purposes. Direct coupled or belted Dynamo. Sizes from 1 to 60 H. P.

Holists, Air Compressors, Dynamos, Portable Outfits. SEND FOR CATALOGUE.

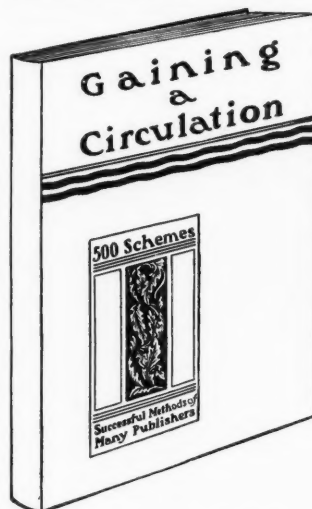
A. MIETZ, 128-138 Mott St., New York

Highest Award for Direct Coupled Kerosene Engine and Dynamo, Paris Exposition, 1900. Gold Medal, Pan-American Exposition, 1901. Gold Medal, Charleston, S. C., Exposition, 1902.

15,000 STOCK ADVERTISING
All lines of business. Fine assortment for
printers' blotters, etc. State what you want.
Harper Illustrating Syndicate, Columbus, O.

Cuts

Help the Circulation of your Paper



There are 500 valuable ideas and suggestions, collated from the experiences of publishers everywhere, in the new pamphlet by Charles M. Krebs, entitled "Gaining a Circulation." Its sixty pages are full of helpful methods of building up papers of every kind. The first part is devoted to miscellaneous suggestions, in some instances a single idea brought forth being worth the price of the book. The other part includes "Special Features," "Attracting Attention," "Contests," "The Coupon of Exchange Value," "Soliciting Subscribers," "Sample Copies," "Advertising Other Publications," "Clubbing Lists," "Combinations," "Reductions and Special Concessions," "Premiums," "Gifts," "Special Editions," etc., the plans of successful publications being fully described. You should have this work.

Sent postpaid on receipt of price, \$1.00.

THE INLAND PRINTER CO.

116 Nassau St., New York. 130 Sherman St., Chicago

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

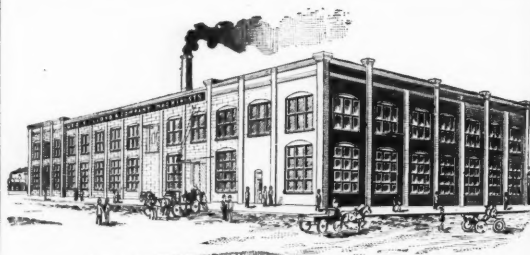
Established 1868. Cincinnati is sufficient address in writing or shipping.

Did you specify **Durant Counter**
that a **Durant Counter**
be attached to the press you ordered?



**IT'S
A
GOOD
SIGN**

When a **DURANT COUNTER** comes with a press, you know the press-builder used the best material.



AFTER operating in Chicago for over a quarter of a century, we have moved our Factory to Elkhart, Indiana. We are now established in our new location with the increased space and facilities necessary to our increasing business. We cater to modern platemakers, electrotypers, stereotypers, photo-engravers, etc. We have equipped some of the largest plants in the country. Our machinery is in use from the Atlantic Ocean to the Pacific, and in many foreign countries. We solicit your orders and inquiries for anything you need in this line, guaranteeing both goods and prices. Address all correspondence to the Chicago office, temporarily at the old address, 200 South Clinton St.

GEO. E. LLOYD & CO.

Photoengraving

By H. JENKINS

CONTAINING
practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work.

The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages.

Price, \$2.00

THE INLAND PRINTER COMPANY

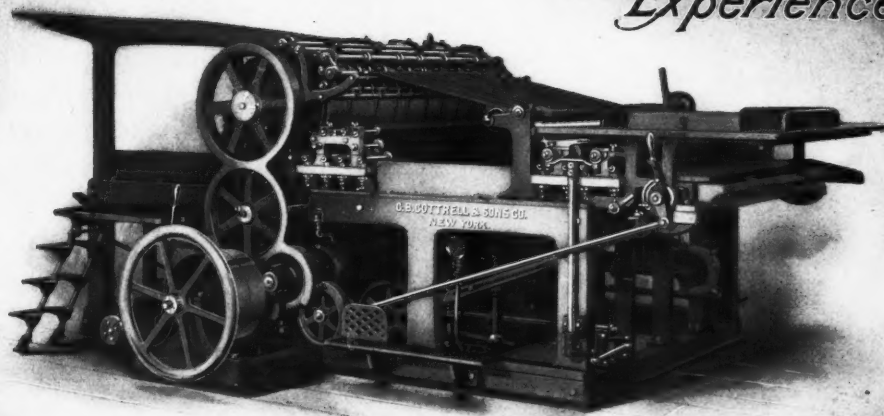
116 NASSAU STREET
NEW YORK

120-130 SHERMAN ST.
CHICAGO

“COTTRELL”

Leading Printing Press
OF THE
World

48 Years
Successful
Experience



New Series
-High Speed
-Two-Revolution
Presses.

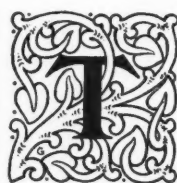
C.B.COTTRELL & SONS CO.

41 Park Row New York.

279 Dearborn St. Chicago.

BERLIN INKS

ARE *THE* INKS WE'RE SPEAKING OF



THE ink question has given you lots of thought and trouble (perhaps). It's done the same for hundreds of others. You're tired of it; naturally. You wish to straighten it out; wisely. There is an old saying that goes something like this, "A wise man never monkeys with his destiny."

That application suits the ink question exactly. You understand the printing business. We understand the ink business. Let us get together for our mutual good. **You want the best ink and service obtainable for the money.** We want your business, consequently we are going to give you the best ink and service in our power for your price (and right here it may be said that it is probably a little better than you may be used to getting for any price), because we want to keep your business. Try it; you'll find it so, and a lot goes with it that we have not told you. Send for information about your troubles—will help you.

Our Two Factories insure the Quickest Delivery.

COVER INKS, POSTER INKS, LITHO INKS
HALF-TONE INKS, BOOK AND JOB INKS

M A N U F A C T U R E D B Y T H E

BERLIN INK & COLOR CO.

Printing and Litho Inks and Dry Colors

Eleventh and Hamilton Streets, Philadelphia, Pa.

BERLIN, N. J. — NEW YORK — CHICAGO — DETROIT

**Mergenthaler
Linotype
Co.**

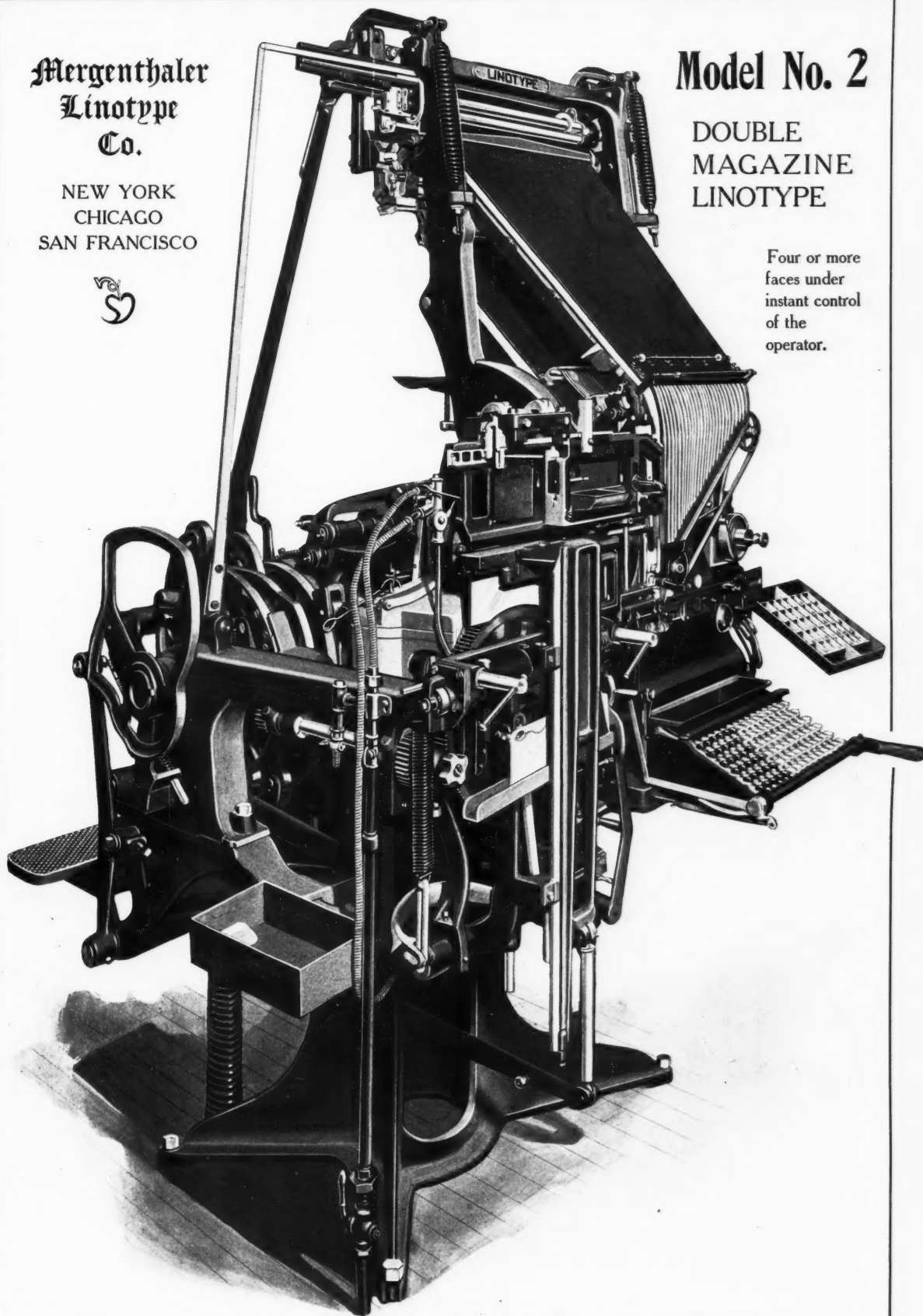
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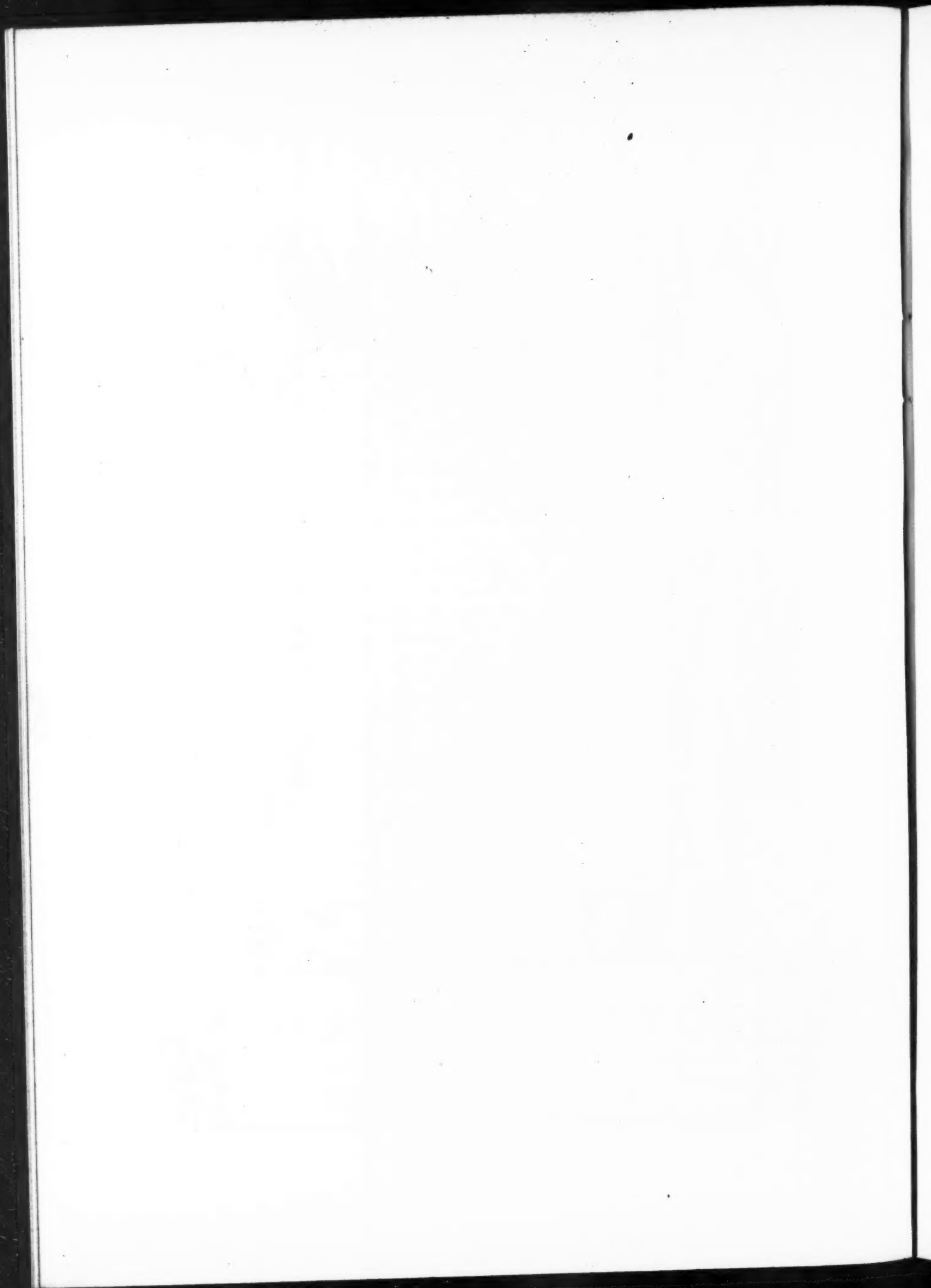
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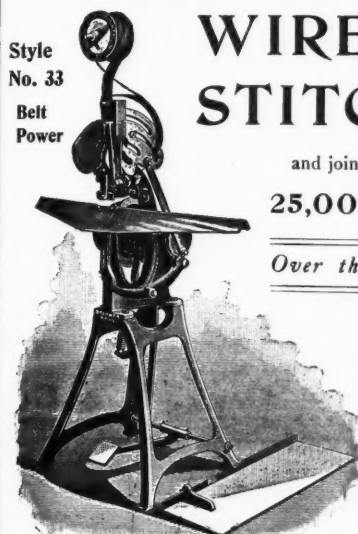
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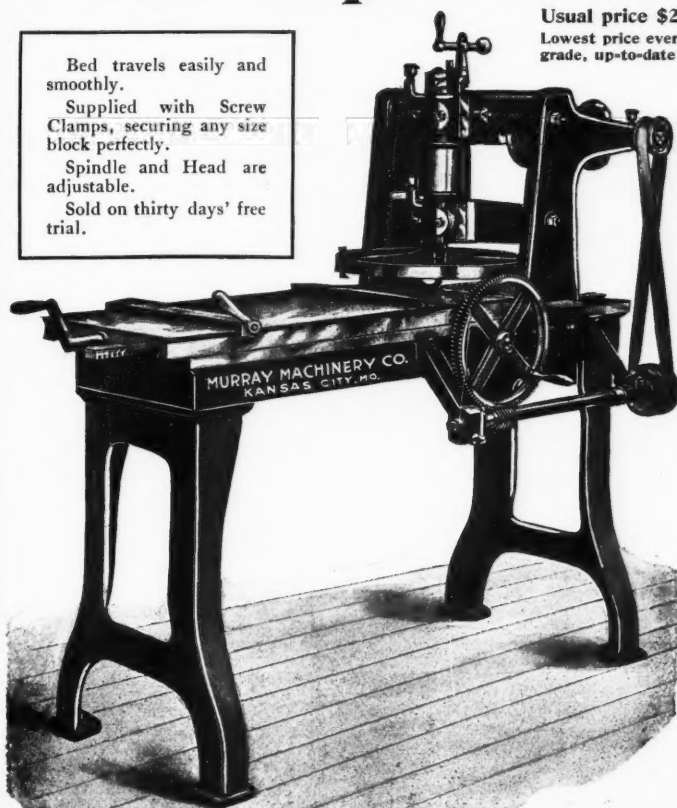
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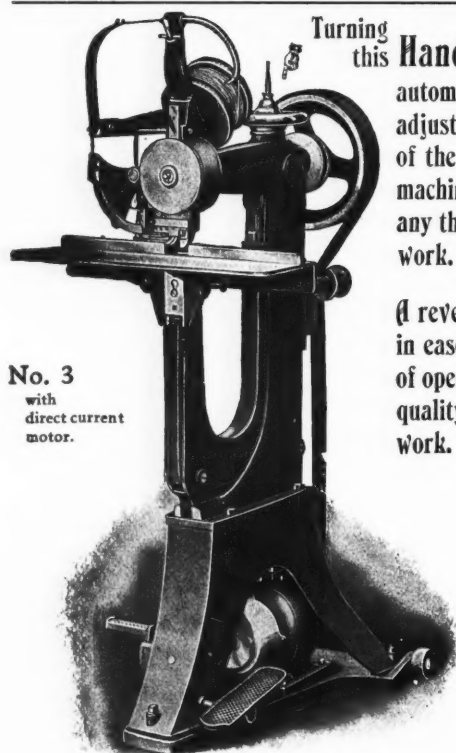
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No. 614—46 x 60, Two-Revolution, 4-roller Cottrell, 8-column quarto	1,200
No. 486—44 x 60, 8-column quarto, Two-Revolution, 4-roller Potter	1,400
press	1,400
No. 648—42 x 60, 8-column quarto, Two-Revolution, 4-roller Cottrell	1,400
No. 656—41 x 60, 7-column quarto, Two-Revolution, 4-roller, front	1,200
delivery Campbell.	1,200
No. 770—39½ x 52, 7-column quarto, Two-Revolution, 4-roller, front	1,400
delivery Huber	1,400
No. 688—41 x 56, 7-column quarto, Two-Revolution, 4-roller, front	1,200
delivery-Campbell.	1,200
No. 722—38 x 52, Two-Revolution, 7-column quarto, 2-roller, front	1,000
delivery Campbell.	1,000
No. 653—37 x 52, Two-Revolution Campbell, 4-roller, front delivery.	1,100
No. 747—37 x 50, Two-Revolution, 4-roller, front delivery Campbell.	1,000
No. 578—36 x 52, Two-Revolution, 4-roller, 6-column quarto Potter.	1,200
No. 764—35 x 51, Two-Revolution, 2-roller, 6-column quarto Scott.	1,200
No. 623—35 x 50, 6-column quarto, 2-roller Acme.	500
No. 630—33½ x 48, 6-column quarto, 2-roller, front delivery Campbell	800
Intermediate	800
No. 730—33 x 48, 6-column quarto, 2-roller, old style, Two-Revolu-	450
tion, Campbell Intermediate.	450
No. 758—32 x 46, Two-Revolution Potter, 4-roller.	1,200
No. 751—32 x 46, Two-Revolution, 2-roller, front delivery Campbell.	850
No. 761—Whitlock, Two-Revolution, 4-roller, front delivery.	1,200
No. 769—25 x 30, Two-Revolution, 2-roller, table distribution, tape-	800
less delivery Cottrell & Sons, Pony	800
No. 756—23 x 30, Two-Revolution, 2-roller, front delivery Pony	700
Campbell	700
No. 752—23 x 28, Two-Revolution, 2-roller, front delivery Pony	650
Campbell	650
No. 753—7-column quarto, Three-Revolution Hoe, 2-roller press,	800
with Stonemetz folder attached	800
No. 427—Three-Revolution, 6-column quarto Taylor.	500
No. 448—39 x 53, 7-column quarto, front delivery, 4-roller Campbell	750
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No. 713—43 x 59, 6-roller, Hoe stop cylinder, specially rebuilt for tin	1,400
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No. 589—38 x 54, Cottrell, chain delivery, 6-roller stop.	1,200
No. 634—34 x 48, 6-roller Cottrell stop.	1,000
No. 746—33 x 46, Babcock Reliance, 6-column quarto, tapeless de-	800
livery	800
No. 706—32½ x 46, 6-column quarto, 2-roller, tapeless delivery, Potter	750
Drum	750
No. 757—6-column quarto Cottrell Drum, 2-roller, tapeless delivery.	800
No. 687—31 x 46, Cottrell, 2-roller, tape delivery Drum.	550
No. 773—27½ x 41, 5-column quarto, 4-roller, table distribution, tape-	700
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No. 718—6-column folio, 25 x 35 Cottrell Drum, 4-roller, tapeless	800
delivery	800
No. 716—24 x 29, 2-roller Country Campbell, tape delivery.	425
No. 741—24 x 28, Hoe Drum, 2-roller, tapeless delivery.	550
No. 544—21 x 24, Hoe Drum, 2-roller, tapeless delivery.	450
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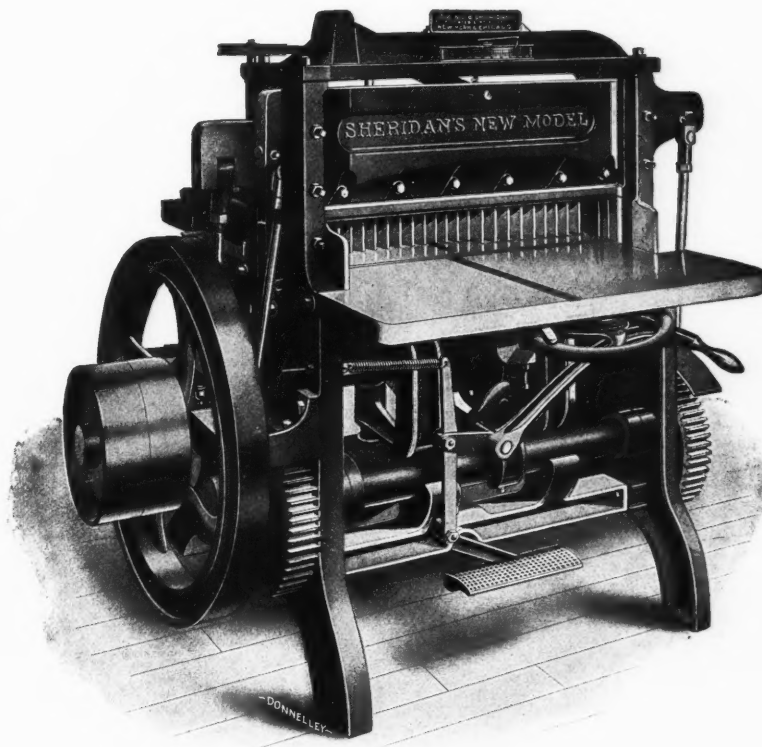
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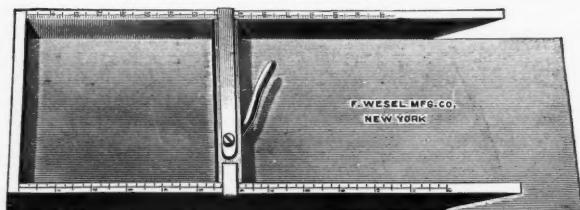
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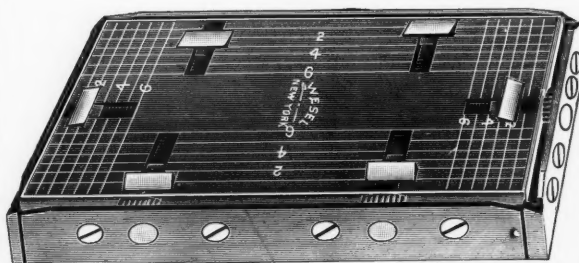
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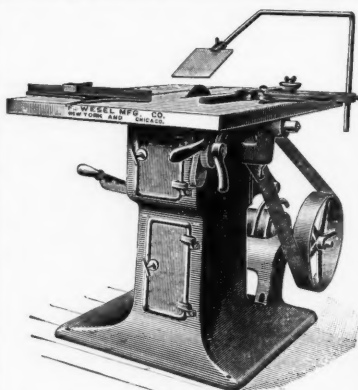
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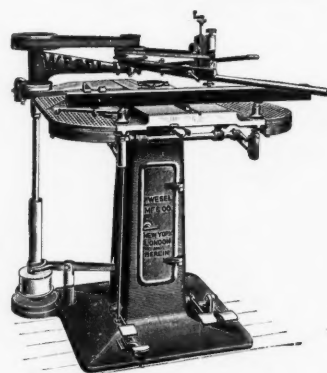
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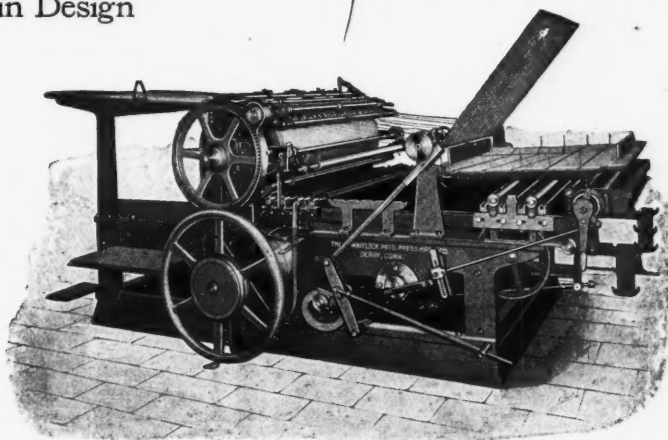
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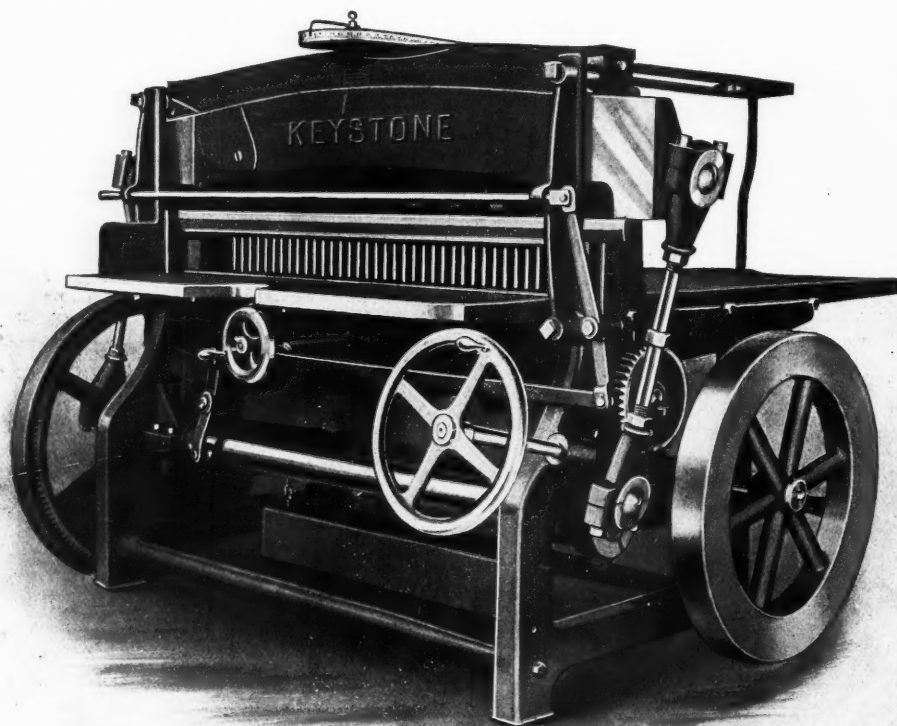
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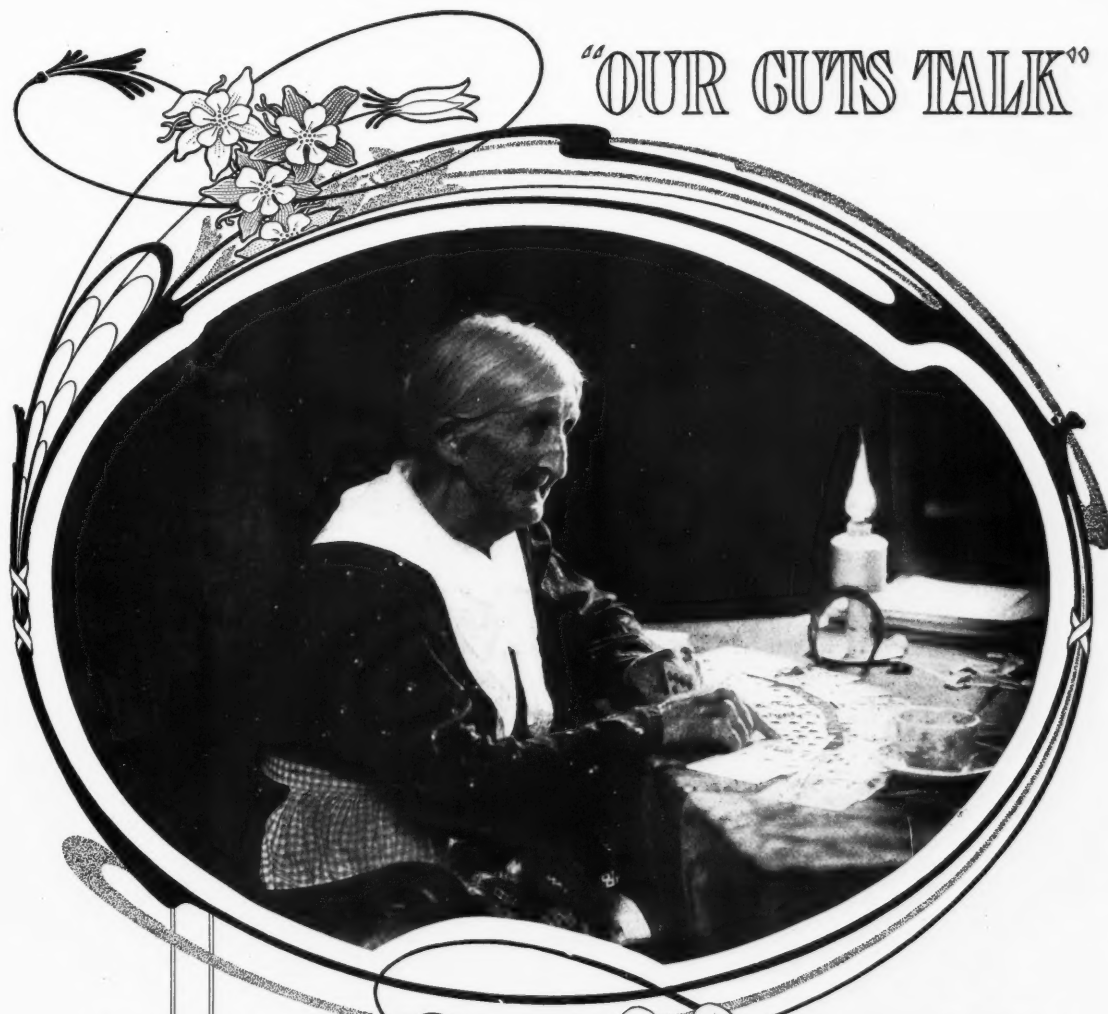
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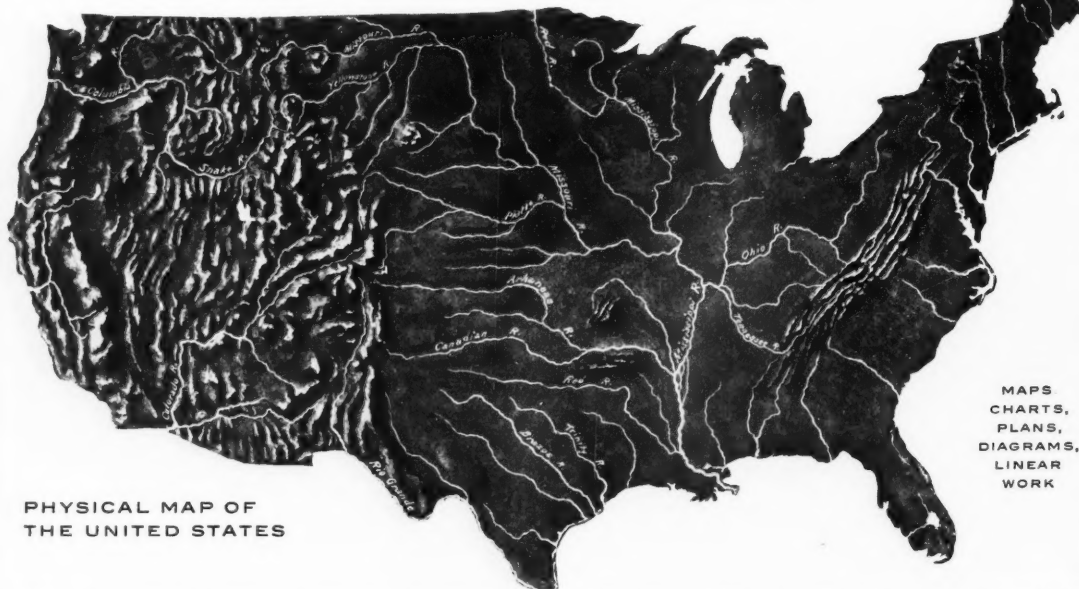
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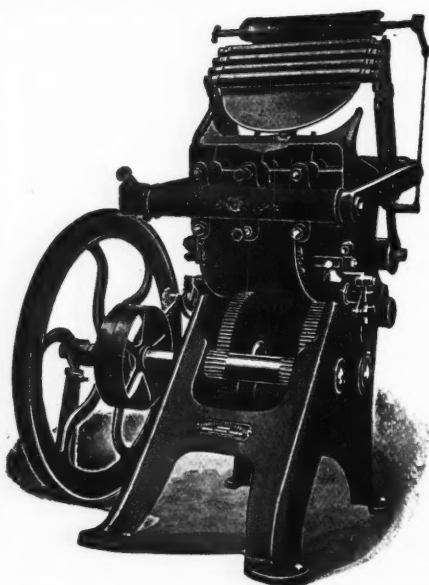
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Brains in the ink is the ingredient that printers are looking for. The printer has neither time nor taste for experimenting. He wants results. The Buffalo Printing Ink Works have studied out all requirements of the printer.

All experiments have been made. They are equipped to meet the printer's every need in the ink line. Once used always used. Look for the label.

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Is finely built.

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Will give rigid impression.

Will give greatest distribution.

We claim the most durable machine
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Is used by the most efficient and
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Let us show you the Huber Press.

We desire your judgment on its merits.

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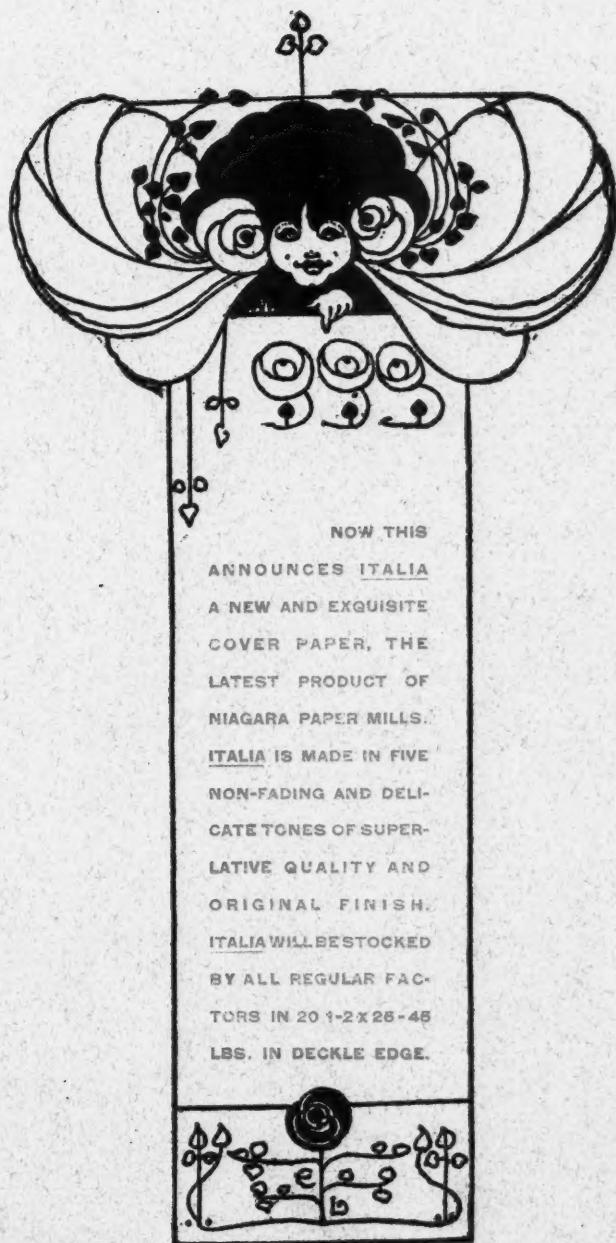
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AGENTS, SYDNEY, N. S. W.; PARSONS BROS., Stock Exchange
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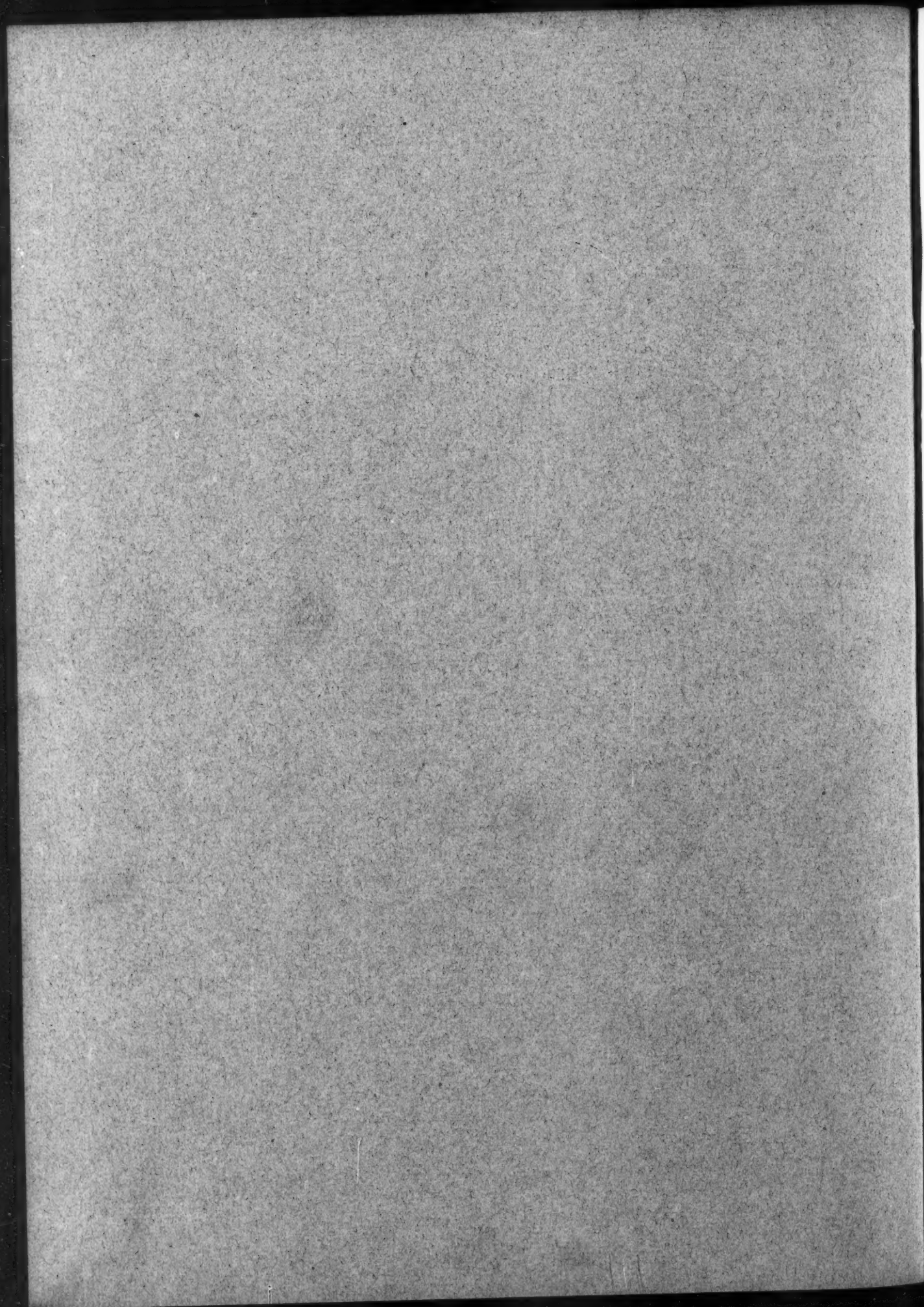
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THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADDRESSING.

INTERNATIONAL TYPEWRITING AND ADDRESSING Co., 132 Nassau st., New York. Addressing and mimeographing a specialty.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

HENRY TIRRELL & COMPANY, 118-120 Olive street, St. Louis.—Wholesale dealers in fine imported calendars. We carry a heavy stock of the better grade of calendars only. Importing our own goods direct and in large editions, enables us to make special trade requirements. Correspondence solicited from paper companies, jobbers and printers.

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AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

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BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSING Co., Plainfield, N. J. See "Embossed Folders."

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HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Blecker st., New York.

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THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD Co., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSING Co., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

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2-10

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CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

CASE-MAKING AND EMBOSING.

SHEPARD, THE H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdw., Brooklyn, N. Y.

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CHAMPION COATED PAPER Co., Hamilton, Ohio.

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AMERICAN STEEL AND COPPER PLATE Co., 150 Nassau st., New York. Celebrated satin-finish plates.

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LAU, FRANK, 725 Sansom st., Philadelphia, Pa. Die sinker, steel and copper plate engraver.

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WESEL, F., MFG. Co., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago; 189 Fleet st., London, E. C. Complete line of most advanced machines, all our own make.

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CRESCENT EMBOSING Co., Plainfield, New Jersey. Folders for Announcements. Programs, Lodges, Societies and all special occasions. Beautiful illustrated catalogue showing 250 designs mailed free of charge to any one in the trade.

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STRUPPMANN, C., & Co., 260 Hudson ave., West Hoboken, N. J.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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BARNARD, F. A., & SON, Star Printing Ink Works, 116 Monroe st., Chicago.
KIENLE, E., & Co., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.
THALMANN PRINTING INK Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.
ULLMANN & PHILPOT MFG. Co., THE, office and works, 89-95 Merwin st., Cleveland, Ohio.

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ROONEY & OTTEN PRG. Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

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RACINE LINOTYPE Co., Racine, Wis. Book and catalogue composition.
WESTERN NEW YORK NEWSPAPER UNION, Delevan, N. Y.

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GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.
KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPHERS TO THE TRADE.

GOES LITHOGRAPHING Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

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BATES MANUFACTURING Co., 83 Chambers st., N. Y. Sole manufacturers of Bates and EDISON Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 304 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. All first-class stationers and rubber-stamp manufacturers sell these machines.

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BUTT, CHAS., 112 Fulton st., New York city.
FRANKLIN ENGRAVING & ELECTROTYPING Co., 341 Dearborn street, Chicago.
KELLEY, S. J., ENGRAVING Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.
PENINSULAR ENGRAVING Co., Evening News building, Detroit, Mich.
PETERS, C. J., & Son, Boston, Mass. Half-tone line and wax engravers.
SANDERS ENGRAVING Co., St. Louis, Mo. Electrotypers and photoengravers.

PHOTOENGRAVERS' CHEMICALS.

SELDNER & ENEQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, etc.

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PHOTOENGRAVERS' SCREENS.

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PHOTOENGRAVING.

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PHOTOGRAPHIC PUBLISHERS.

PHOTOCHROM Co., THE, sole publishers of Photochrom and Phostint, Detroit, Mich.

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PRESSES.

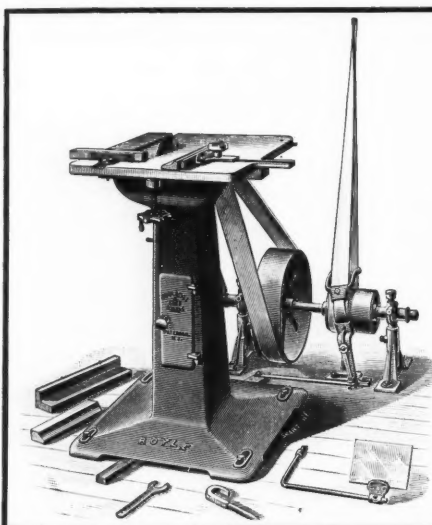
DUPLEX PRINTING PRESS Co., Battle Creek, Mich. Flat-bed perfecting presses.
GOSS PRINTING PRESS Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
HOE, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st.

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Makers of Photo-Engraving Machinery

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SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{4}$ thousand envelopes corresponding.

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SIMONDS MANUFACTURING CO.
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Simonds' Knives are the Best!

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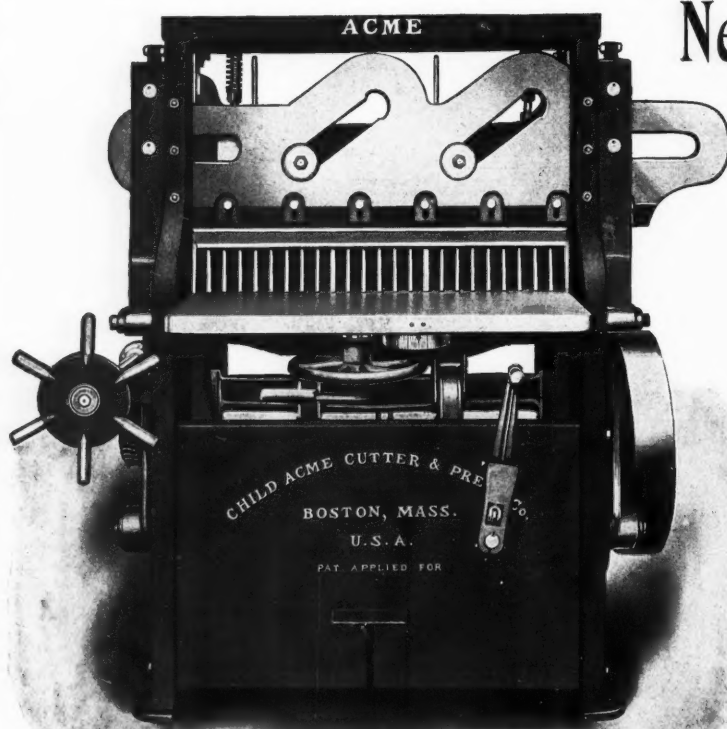
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New Acme Automatic Clamping Cutters

*Built in 34 inch, 38 inch,
42 inch, 46 inch & 50 inch.*

SELF,
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FOOT
CLAMP
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Inside Gear,
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ALLING & COREY, - 225 Washington St., BUFFALO, N. Y.



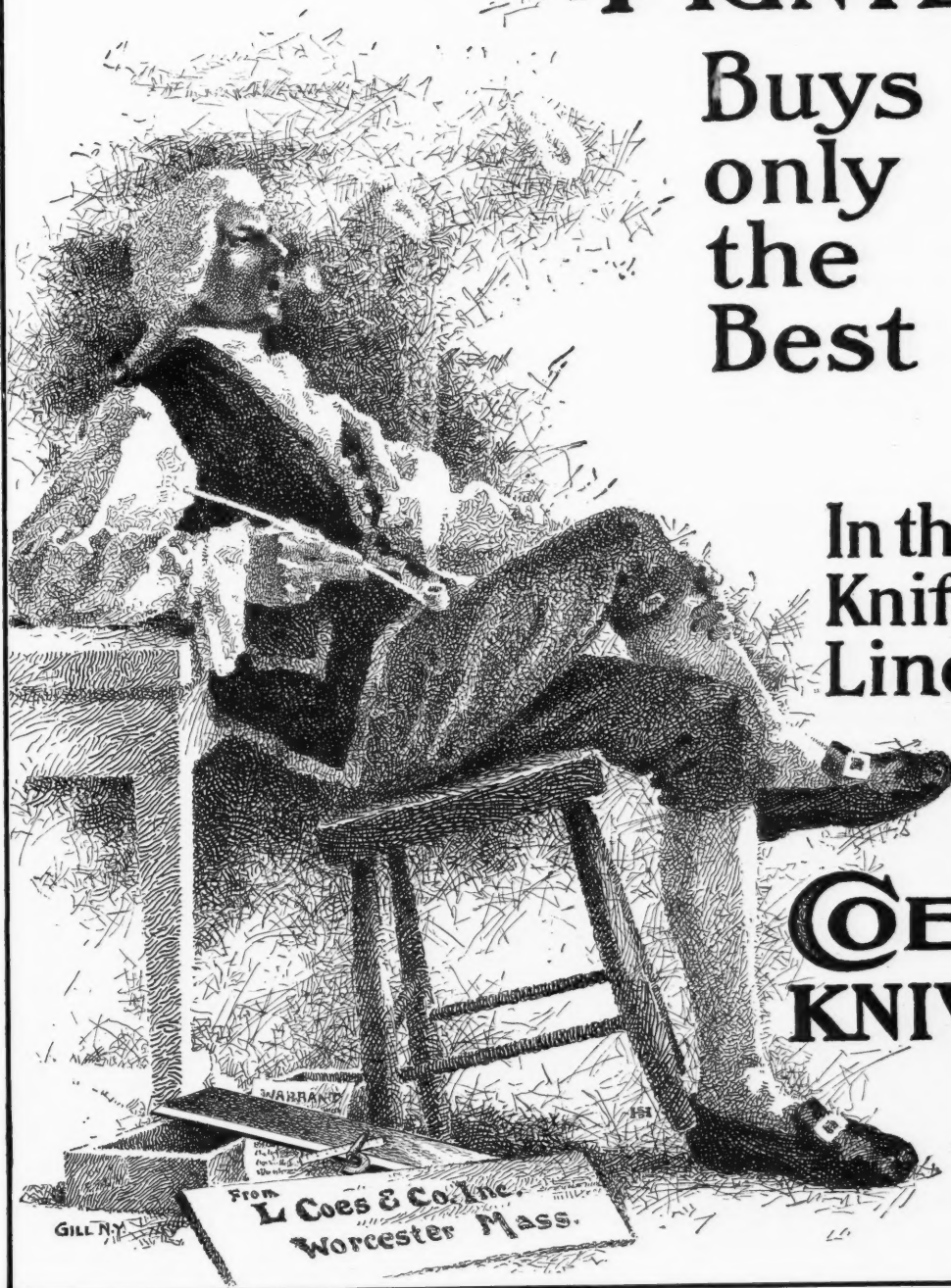
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**Buys
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**STRONGEST
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*You will be Satisfied.
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Makers of Bond Paper

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Sets the pace for originality, style and durability. Look over the high-class journals devoted to printing, and you will see that the ads that first attract your eye are set in Inland type. Printers like it, because it is much more quickly and easily handled than any other type

As a further inducement, we now

PAY THE FREIGHT

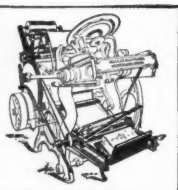
On all orders for Type and Brass Rule of our manufacture amounting to \$20 net, or over, to any point in the U. S.

Inland Type Foundry

Chicago ∴ Saint Louis ∴ Buffalo

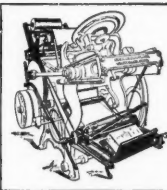
Display is set in our Winchell Series
Made in twelve sizes from
6-Point to 72-Point

The border is our
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Send for Sample Sheet



Specializing

Makes a man master of the part he does.



The Jack-of-all-trades is master of none because he requires too much room for the parts he acts. There is not enough room in this world for a man that knows it all, but there is lots of prominence for the one that does one thing well, quick, cheap, right and leaves no place for the competitor.

A ribbon manufacturer put in a **KRAMER WEB** and now the consumer of printed ribbons for cigars, shirt labels and the like gets them direct from the loom printed.

The silk ribbon manufacturer knocked the persimmon in a master-stroke and the printer that wants to do the whole thing is one job out.

Are you a specialist or a Jack-of-all-trades?

The KRAMER WEB will be a requisite in either case.

KRAMER WEB MFG. COMPANY

228-230 Cherry Street, PHILADELPHIA

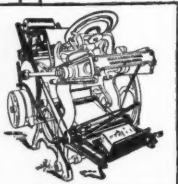
American Type Founders Co., U. S.

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2 ft. of Quoins

ALWAYS READY

Long Quoins that Fit the Furniture

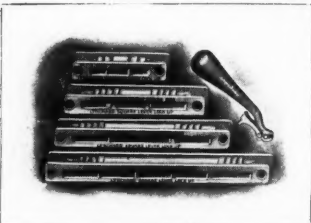
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Notice! They stay put. MADE STRONG

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DID you ever hear of **QUOINS** being measured by **THE FOOT**?



SEND FOR **TRIAL SET**
ALL THAT'S IN THE PICTURE... \$1.25

Guaranteed


4 SIZES
3 1/2 in. 6 3/8 in.
5 1/2 in. 8 1/2 in.

One
Key
Fits
All
Sizes

Figure: HOW MANY FEET IN ONE DOZEN OF EACH SIZE ?

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The Printers' friend. Unrivalled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

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PRICE, \$20.25,
WITHOUT ROYALTY.

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The Platen Press Roller Adjuster



With this device rollers can be set type high, giving even distribution to the form, and clean printing. They will protect the rollers from rules and sharp edges of forms, and eliminate the pressman's troubles. The rollers are noiseless when passing over forms and can not jump. Roller supporters (or bearers) are not needed when these adjusters are used. They are easily adjusted and can be raised or lowered when there is swelling or shrinkage of rollers. They will last for years, and the saving of time, trouble and rollers will quickly repay their cost. For information, address

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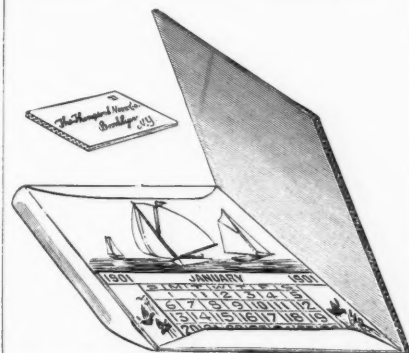
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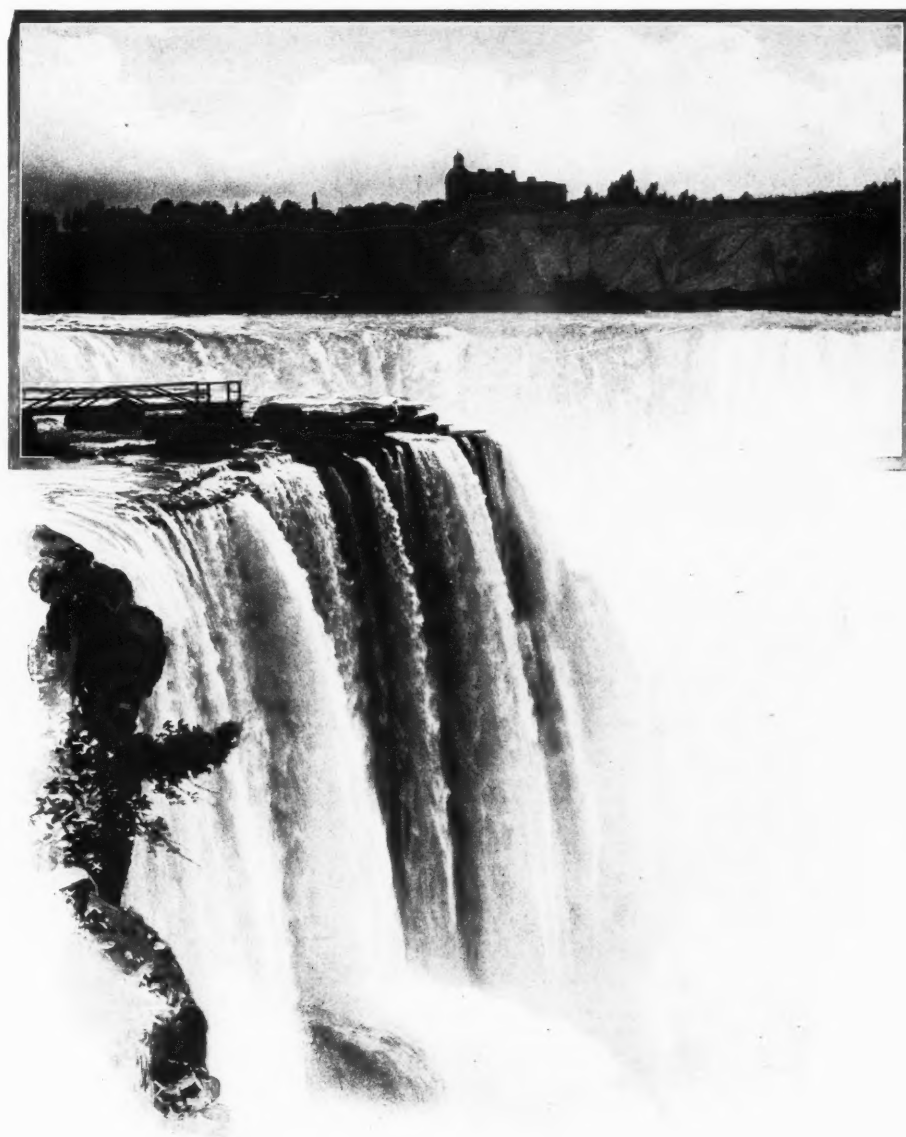
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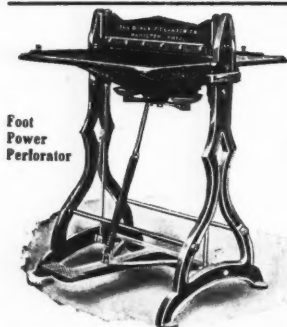
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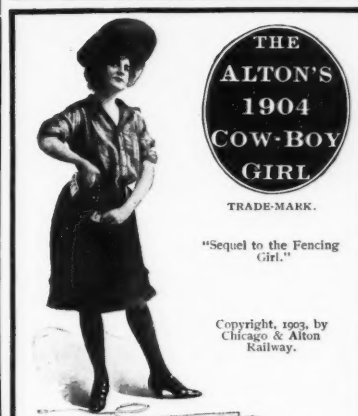
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THE INLAND PRINTER—NOVEMBER, 1903.

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